Michael Stevens

The Road To Interzone

Reading William S. Burroughs Reading
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suicide press, Archer City, Texas
“The scholarship surrounding the life and work of William Burroughs is in the midst of a renaissance. Students of Burroughs are turning away from myths, legends, and sensationalistic biographical detail in order to delve deeply into textual analysis, archival research, and explorations of literary and artistic history. Michael Stevens’ *The Road to Interzone* is an important part of this changing landscape. In a manner similar to Ralph Maud’s *Charles Olson’s Reading*, *The Road to Interzone* places the life and literature of “el Hombre Invisible” into sharper focus by listing and commenting on, in obsessive detail, the breadth of literary material Burroughs read, referred to, researched, and reviewed. Stevens reveals Burroughs to be a man of letters and of great learning, while simultaneously shedding light on the personal obsessions, pet theories, childhood favorites, and guilty pleasures, which make Burroughs such a unique and fascinating figure. Stevens’ book provides a wealth of new and important information for those deeply interested in Burroughs and will no doubt prove essential to future scholarship. Like Oliver Harris’ *The Secret of Fascination* and Robert Sobieszek’s *Ports of Entry* before it, *The Road to Interzone* is an indispensable addition to the canon of Burroughs Studies.”

-Jed Birmingham

“Michael Stevens has created a new kind of biography out of love for William S. Burroughs and love of books. Author worship and bibliophilia become one at the point of obsession, which of course is the point where they become interesting. Burroughs’ reading was intense and far flung, and Stevens has sleuthed out a portrait of that reading--the books Burroughs lent his name to in the form of introductions and blurbs, the books in his various libraries, the books he refers to, the books that found their way into his writing, and much more! Along with lively notes from Stevens, we have Burroughs throughout--his opinions, perceptions, the ‘grain of his voice.’ That in itself makes Stevens’ book a notable achievement. *The Road to Interzone* is a useful scholarly tool and a fascinating journey for anyone who loves contemporary literature.”

-Robert Gluck

*The Road To Interzone* is a valuable piece of scholarly work which would prove of invaluable assistance to anyone interested in the work of William Seward Burroughs. Books maketh the man (and woman) said somebody and they obviously had a massive impact on the imagination of Burroughs,
shaping the direction his writing life took. An examination of his library and reading habits is sure to give any student of the man vital clues as to his inspirations and launching off points."

-Kevin Ring, Beat Scene

"Burroughs criticism in the 21st century is in the process of being shaped by material concerns. No longer are Burroughs' readers focused primarily on the legend of the "master" as wife-killing junkie expatriate-finally, the way that Burroughs went about producing his work has become as important as his mythos, and essentially to understanding it. In this crucial sense, Michael Stevens's The Road to Interzone offers an outstanding contribution to the newest work on Burroughs. His meticulously researched text stands as an absolutely invaluable accessory to a rich theoretical revival inaugurated by major critics in the field such as Timothy S. Murphy, Oliver Harris, and Jamie Russell."

-Davis Schneiderman

"Michael Stevens' work is as close to pure research as can be obtained. He provides a unique view of a unique writer through the lens of words in other writers' books. All authors read, and their reading habits inform their own writing. With the work of Michael Stevens, we now have a much better idea of the topics Burroughs was interested in, the subjects that intrigued him, and the minutiae of his personal library. It is a piece of scholarship that will enrich the study of Burroughs' life and work."

-Eric Shoaf

"To scan Michael Stevens' bibliography is to dream of entering into William Burroughs' head from a new angle -- not from his writings but from his readings. You can't live Burroughs' life but you can read the books he read. You can infect yourself with the same word virus he picked up in writers ranging from Abrahamson (Crime and the Human Mind) to Yeats ('cast a cold eye on life, a cold eye on death…') Will these get you any closer to the mutations Burroughs performed on the word virus? Doubtless you'll understand the man and his work better. And perhaps, with the help of the 'creative reading' Burroughs espoused, Road to Interzone will even put you in position to subject the same viral sources to a few new mutations of your own."

-Supervert
“Michael Stevens’ The Road To Interzone is not only the most comprehensive Burroughs bibliography ever attempted, it is written and compiled with precisely the self-deprecating humor and unremitting attention to detail demanded by the occasion. This highly entertaining, intelligently organized and vastly informative tome is pre-ordained by the religious fascination William S. Burroughs masterfully instilled in his readers. An absolutely necessary reference work for the world of letters, The Road To Interzone offers the added advantage of bellettristic assassins expertly perched at each bend, sewage drain and rooftop- the perfect snippet of literary criticism here, the single-sentence aphorism that annihilates doubt there. Stevens’ magnificent work is certain to prove useful to scholars and lay readers for many generations to come. It possesses all earmarks of an obsessive perfectionist’s life work. Utterly indispensable.”

-David Woodard

“Often, scholars base their argument or lineage of ideas on very thin evidence, such as one mention of so-and-so book in one of the works. This sort of comprehensive survey gives much more overall view on the whole cultural environment that the author worked in. I don’t know if this sort of effort has been made for other authors, but if it has, then it’s about time it was done for WSB. And if it hasn’t, then this sort of thing has the potential to open up a whole new world of research material. I think it's simply great.”

-Hiroo Yamagata
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suicide press, Archer City, Texas
For the Tribe (past and present)
The Road to Interzone

Acknowledgements

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Works Cited
Acknowledgements

Special thanks are due to James Grauerholz, executor of the William S. Burroughs estate, for permission to quote from copyrighted material and for providing me the “Table of Contents” from the unpublished collection of Burroughs’ favorite “bits,” The Granta Anthology of Deathless Prose. I am also grateful to him and Jim McCrory for providing me access to Burroughs’ library in Lawrence, Kansas. I deeply appreciate their time and patience with my many letters and emails during the early years of this work.

Thanks is also due to John M. Bennett for his assistance in providing me access to various documents and for his meticulously detailed account of the William S. Burroughs collection at the Ohio State University. I also wish to thank the fans, scholars and friends of William S. Burroughs who have provided assistance in one way or another during the writing of this book. Among them: Jeff Taylor, Eric Shoaf, David Woodard, Kevin Ring, Hiroo Yamagata, Davis Schneiderman, Robert Gluck, Oliver Harris, Charles Plymell, Jed Birmingham, Joe Franks, Michael Rose, Brian Schottlaender and a special nod to Keith Seward for his continued participation in spreading the word. My gratitude to Peter Maloney for his support and permission to print his work, “Another Broadway Boogie.” Thanks also to Eagle Press in Denton, Texas.

Special thanks to my family and friends who aided and abetted me during the many years of neglect that I spent researching, compiling and writing this book. And to 71, who asked what it would be like.

I am particularly indebted to Brian McFarland, who sacrificed great portions of his life providing much needed order, editorial advisement and psychic support. This book would not exist if it were not for his devotion and constant encouragement.

And finally, thanks to William S. Burroughs for the virus.
Introduction

I.

_The Road to Interzone_ is the result of a fascination with the works of William S. Burroughs and the literary influence that made his legendary canon of work possible. Here, the raw material of what John Livingston Lowes called, ‘the shaping spirit of the imagination,’ is analyzed by presenting quotes and selections from Burroughs’ works (novels, interviews, criticism, etc.) alongside the primary literary sources that influenced him. Also contained herein are listings from the recorded archives of the books Burroughs read through most of his lifetime. Redacted from university archives and WSB’s personal libraries, these listings attempt to catalog the source materials of what was to become Burroughs’ literary legacy. _The Road to Interzone_ provides the skeleton for an interpretation of the operational processes of influence and the function of artistic inspiration.

While not exhaustive (allusions have not been referenced, for example) this bibliography will be the first of its kind in Burroughs studies. A total retrospective of the reading of WSB is not possible. James Grauerholz, Burroughs’ assistant, collaborator and editor, has stated that Burroughs was not a collector, nor was he an accumulator of books. Therefore, the books Burroughs read up until 1974 (upon the employment and friendship of Grauerholz and the archival efforts of his friend and collaborator, Brion Gysin) cannot be as easily or neatly documented as those in his archives. Still, the literary references and archival information provide a glimpse into Burroughs’ essential readings and their influence upon his creative process and output.

Part one makes up the core part of this work. It consists of references Burroughs made to other writers or specific works throughout his fiction and non-fiction. The source material consulted consists of all of Burroughs’ published (and some unpublished) texts including his fiction, non-fiction and interviews. Biographical, critical, photographic and bibliographical texts about Burroughs were also consulted. Thanks to the vast amount of literature that exists by and about WSB, it has been possible to construct something of a catalogue of books Burroughs was inspired by, had read, or at the very least, was familiar with. Burroughs’ influences can be seen to be derived not
only from the high art of literary masters, such as Shakespeare, but also pulp magazines, science-fiction and what he referred to as ‘airplane reading.’

Part two is a bibliographical account of all the books for which Burroughs contributed a foreword, introduction, postscript, etc. Part three is a similar list of the books for which WSB contributed a dust-jacket blurb. Part two and three were originally published (in a different format) as a distant book lifted, in 2001. These two sections are included because it is assumed that if Burroughs contributed a statement concerning a book or author, he was familiar enough with the writing and confident enough with the merit of the work to lend his name to it. However, in isolated cases, Burroughs might have contributed a statement out of devotion to a friend or in exchange for a fee. Therefore, if any relationship existed between Burroughs and the author, it will be noted.

Part four is a catalogue of books from Burroughs’ personal library (from the 1950s to the early 1970s), as described by Barry Miles in his, A Descriptive Catalogue of the William S. Burroughs Archive. In 1972, Burroughs and Brion Gysin assembled and collected their archives to be sold to the surrealist poet, Roberto Altmann, in Vaduz, Switzerland. The “Vaduz” archive, as it came to be known, was originally catalogued by Barry Miles. It was published in a limited edition by Richard Aaron and Am Here Books in 1973 under the title, A Descriptive Catalogue of the William S. Burroughs Archive. Included in the archives are original drafts and ‘dead matter’ of Burroughs’ early books and publications; over 11,000 pages of manuscript material (much of it unpublished), over 3,000 pages of correspondence, collages, holograph notebooks, photographs by and of Burroughs, original cut-ups, experimental tape recordings and most importantly for this project, books from Burroughs’ personal library. The archive covers material dating from the early 1950s to 1971 and it is currently housed at the New York Public Library.

Part five is another catalogue of books from Burroughs’ personal library (from 1974 to 1997), as described by John M. Bennett in his An American Avant Garde: First Wave. An Exhibition Catalogue of the William S. Burroughs collection at Ohio State University and his Finding Aids for the collection. For an intriguing and fascinating history of these papers, please see James Grauerholz’s introduction to the above mentioned work.
The bibliographical listings in parts four and five have been redacted from finding aids, other researcher’s compilations and library holdings to only include the books that William S. Burroughs is known to have owned. These listings provide background information and support for the essential references made in part one. They serve as circumstantial evidence for Burroughs' reading. Most importantly, the archive documents are not simply a re-publication of known archival sources. The bibliographies have been edited and culled from much longer lists in order to provide a selected list of literary influence and inspiration.

Part six is a selection of the books owned by William S. Burroughs at the time of his death. This list represents most of the books from his home in Lawrence, Kansas. The reader should take note that as Burroughs and Grauerholz donated books, personal items, art, correspondence, manuscripts and other items to the Ohio State holdings, these books were not shipped off during Burroughs’ lifetime, which lends credibility to their importance.

II.

Following is a guide that will help you read this book. Part one consists of two sections, part one A and part one B, the purpose of which is described below. A typical entry in part one A looks like this:

Author. Title. Bibliographical information of work consulted. (Time of exposure to work.) Biographical information. Specific references. (Notes)

Here are two examples:

Chandler, Raymond. (C) Raymond Chandler (1888-1959), the creator of Philip Marlowe and the hardboiled style of American detective fiction. Along with Dashiell Hammett, Chandler was an important influence on Burroughs’ early writing style; however, he later stated that the hardboiled genre could only be taken so far and its use was limited. Used in cut-ups, TTM, pp. 6-7. AM, p. 9 / MKA, p. 23 / CWWB, p. 106. (1, 31, 55, 70)

If Burroughs was discussing Raymond Chandler in an interview, that reference can be found under ‘Chandler, Raymond.’ If Burroughs was referencing a specific work by Chandler, for example: “Guns at Cyrano’s,” that would be found under “Chandler, Raymond. ‘Guns at Cyrano’s.’ The Simple Art of Murder (in this case the reference is to a short story and the following title, The Simple Art of Murder, the collection in which it is included.) In each entry can be found the page number of the work in which the reference was found as well as the quote itself, in most cases. The bibliographical information provided for books in part one A pertain to the edition consulted, not necessarily the edition which Burroughs read.

On several occasions, Burroughs composed lists of favorite works or authors. In interviews and essays he would sometimes mention more than one author or title in the same breath. For the sake of brevity and out of respect for context, part one has been broken into two sections. For example: Burroughs composed a list of suggested reading for a class he was teaching at the Naropa Institute in Boulder, Colorado. This fascinating glimpse into Burroughs’ reading and influences consists of 46 titles. Seeing the same list multiple times would make for laborious reading; therefore, the list appears in its entirety in part one B and it will be noted under the pertinent author’s name in part one A. This reduces repetition while retaining the integrity and context of the original reference.

From the example, the numbers 1, 31, 55 and 70 in parenthesis at the bottom of the entry indicate that there are passages in part one B, which pertain to Raymond Chandler. Here is an example: in note 70, Burroughs mentions 15 different authors. One of them is Raymond Chandler and a character (the albino gunman) from his short story, “The Guns at Cyrano’s.” Another reference in note 70 is to Graham Greene’s book, The Quiet American. Therefore, the number ‘70’ will appear at the end of Graham Greene’s The Quiet American as well as Raymond Chandler’s “The Guns of Cyrano’s.”

Here is what that looks like:

Chandler, Raymond. (C) Raymond Chandler (1888-1959), the creator of Philip Marlowe and the hardboiled style of American detective fiction. Along with Dashiell Hammett, Chandler was an important influence on Burroughs’
early writing style; however, he later stated that the hardboiled genre could only be taken so far and its use was limited.

Used in cut-ups, TTM, pp. 6-7.

AM, p. 9 / MKA, p. 23 / CWWB, p. 106. (1, 31, 55, 70)

Letters after the author’s name or work indicate when Burroughs became familiar with the author or work being referenced. In the entry above the ‘(C)’ after Chandler’s name indicates the time period between 1940 and 1946. These letters correspond with the following chronological chart:

A. Childhood (1914-1932) St. Louis, Los Alamos
B. College Years (1932-1940) Harvard, Columbia, NYC
C. War Years (1940-1946) St. Louis, Chicago, NYC
D. Southern Travels (1946-1953) Texas, New Orleans, South America
E. Naked Lunch (1954-1960) Tangier, Paris
F. Cut-Ups (1960-1973) London
H. Lawrence (1981-1997) Lawrence, Kansas

In some cases, there was not enough information to definitively state when Burroughs became familiar with an author or work. In those instances, there will be no letter.

Also in the sample above the brief biographical account of the author is followed by:

“Used in cut-ups, TTM, pp. 6-7.

AM, p. 9 / MKA, p. 23 / CWWB, p. 106.”

These letters and numbers are abbreviations of works followed by the page numbers of the books which they are referencing. In this case, “AM p. 9” means The Adding Machine, page 9 and “TTM, pp. 6-7” means The Third Mind, pages 6 and 7.

The reader should take note that quotes from Burroughs’ Last Words (LW) will usually be the final quote in a series. The formatting may seem odd upon first reading. An attempt has been made to reproduce these lines as they appeared in his journals. As a result, they sometimes appear awkward in this context with different spellings, format and quotations.
This LW example is from the William Wordsworth, "Michael: A Pastoral Poem" entry:

'This old farmer has a son named Michael, and they were building together a stone fence to keep the sheep in or out. Then Michael went away to London; fell into bad company. He isn’t coming back.

‘So many times the old man went down to the fence, and never lifted up a single stone.’

Do I want to know? I have tried psychoanalysis, yoga, Alexander’s posture method, done a seminar with Robert Monroe (the Journey’s Out of the Body man), EST in London, Scientology, sweat lodges and a yuwipi ceremony. Looking for the answer?

Why? Do you want to know the secret?

Hell, no. Just what I need to know, to do what I can do.

‘All is in the not done. The diffidence that faltered’

Ezra Pound (old crank).” LW, p. 195.

For bibliographical information please see the Works Cited section at the end of this book.

On the following page is a list of abbreviations used in this book:
Title Abbreviations

AG&F  Allen Ginsberg & Friends
AGDP  Allen Ginsberg Deliberate Prose
AGP  Allen Ginsberg Photographs
AGSM  Allen Ginsberg Spontaneous Mind
AM  Adding Machine
ANSEN  William Burroughs
APIH  Ah Pook Is Here
ASNS  Ali’s Smile and Naked Scientology
BF  The Burroughs File
BG  Brion Gysin Let the Mice In
BL  Burroughs Live
BOB  Book of Breeething
BOBG  The Birth of the Beat Generation
BOL2  Book of Lists #2
BV  Beat Vision
CFB  Cursed From Birth
CG  Cobblestone Gardens
COTRN  Cities of the Red Night
CWWB  Conversations With William Burroughs
DP  Disembodied Poetics
EX  Exterminator!
FHA  Four Horsemen of the Apocalypse
GOC  Ghost of Chance
HR  High Risk
IZ  Interzone
JW  Journal Wired
KATB  Kerouac and the Beats
LAG  Letters To Allen Ginsberg
LIW  Living In Words
LO  Literary Outlaw
LW  Last Words
LWSB  The Letters of William S. Burroughs
LY  The Lost Years of William S. Burroughs
MB  Memory Babe
ME  My Education
MILES  El Hombre Invisible
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Title</th>
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<tbody>
<tr>
<td>MKA</td>
<td>My Kind of Angel</td>
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<tr>
<td>NE</td>
<td>Nova Express</td>
</tr>
<tr>
<td>NL</td>
<td>Naked Lunch</td>
</tr>
<tr>
<td>PAG</td>
<td>Painting and Guns</td>
</tr>
<tr>
<td>PODR</td>
<td>The Place of Dead Roads</td>
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<td>POS</td>
<td>Port of Saints</td>
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<tr>
<td>RAI</td>
<td>Roosevelt After Inauguration</td>
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<tr>
<td>ROCF</td>
<td>Review of Contemporary Fiction</td>
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<tr>
<td>SDS</td>
<td>The Seven Deadly Sins</td>
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<td>SM</td>
<td>The Soft Machine</td>
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<td>TCI</td>
<td>The Cat Inside</td>
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<td>TJ</td>
<td>The Job</td>
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<tr>
<td>TPNI</td>
<td>Talking Poetics From Naropa Institute</td>
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<tr>
<td>TTM</td>
<td>The Third Mind</td>
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<tr>
<td>TTTE</td>
<td>The Ticket That Exploded</td>
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<tr>
<td>TWL</td>
<td>The Western Lands</td>
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<tr>
<td>WB</td>
<td>The Wild Boys</td>
</tr>
<tr>
<td>WBSF</td>
<td>William Burroughs and the Secret of Fascination</td>
</tr>
<tr>
<td>WSB</td>
<td>Catalogue of the William S. Burroughs Archive</td>
</tr>
<tr>
<td>WSBAF</td>
<td>William S. Burroughs At The Front</td>
</tr>
<tr>
<td>WWB</td>
<td>With William Burroughs</td>
</tr>
<tr>
<td>YCW</td>
<td>William S. Burroughs: You Can’t Win</td>
</tr>
<tr>
<td>YLR</td>
<td>The Yage Letters Redux</td>
</tr>
</tbody>
</table>
Part One A: **Literary Pronouncements and Reading References**

“The shaping spirit of imagination must have materials on which to work.”
-John Livingston Lowes, *The Road To Xanadu*

“Literary allusion creeps rampant in Burroughs’ work. If Shakespeare and early Eliot predominate, a wide variety of texts from the Bible to popular song pit the seemingly inhospitable surface. Where in Pound and Eliot they achieve the mournful dignity of broken columns, in Burroughs they very often lie around like discarded Coca-Cola caps.”
-Alan Ansen, *William Burroughs*
Burroughs always took a scientific approach to reading. A landmark study in criminology, Abrahamson’s work was authoritative and is still seen as a classic in the field. Another book that was greatly influential on Burroughs’ thought during this period was Robert M. Lindner’s *Rebel Without a Cause: The Story of a Criminal Psychopath*. Burroughs continued to be interested in criminology from his reading of Lombroso to his later affection for true-crime during the Lawrence years. (1)

Charles Addams was the creator of the “Addams Family” comic strips which ran from the 1930s to the 1950s and later became the basis for the television show and the movie. There is a photograph of Burroughs and Charles Addams in the first American edition of *Literary Outlaw: The Life and Times of William S. Burroughs*.
"And what has become of the *New Yorker* cartoons? They are not funny or even comprehensible any more. Where are the classic cartoons of Charles Addams and Peter Arno?" LW, p. 5.

"Dance of rooms dance of faces" POS, p. 108.

“Mr. Arcularis” appears on pp. 33-53. (127)

“Silent Snow, Secret Snow” appears on pp. 216-235.
On Joan and WSB: “They liked the same stories, such as Conrad Aiken’s *Silent Snow, Secret Snow.*” LO, p. 115.

read *The Man With The Golden Arm* upon its release or shortly thereafter. Texas author, Nelson Algren, became famous for his *The Man With The Golden Arm* and *A Walk On The Wild Side.*

“Paul Bowles caught the junk feel in ‘Mr. Young and Mr. Woo’, a short story. Usually a non-user is way off, like *The Man With the Golden Arm* - Algren. He didn’t know the first thing about junk. Later, I hear, admitting his ignorance.” LW, p. 46.


Andrews, Lynn. (H) On Lynn Andrews: “Yes, I met her in Santa Fe, briefly. She’s the female Castaneda, covering much the same area. Whistling Elk, that is her mentor.” On her books: “They’re about the whole matter of consciousness. Awareness. Extension of awareness. The idea that there is no reality. It’s all in the perception. There’s no such thing as reality. Which is, of course, a very old idea in Eastern philosophy- it’s all an illusion.” JW, p. 150.


Apel, August and Friedrich Laun. “*Der Freischütz*” *Gespensterbuch.* (1810). English translation: *The Fatal Marksman.* (H) The short story, “*Der Freischütz*” by August Apel and Friedrich Laun was originally included in the book, *Gespensterbuch* (Book of Ghosts) and was later the source of the romantic opera, *Der Freischütz* by Carl Maria von Weber and Friedrich Kind.

This story of the happy shooter was also the basis for Burroughs, Tom Waits, and Robert Wilson’s *The Black Rider: The Casting of the Magic Bullets.* MILES, p. 246.

“Have you read *African Genesis*? Well, there was the aggressive southern ape who survived because he was a killer, and has really in a sense forced his way of life on the whole species. There is only one game and that game is war.”
BL, p. 181.

In *Academy Series*, p. 31, Burroughs uses the premise of this book as a starting point for political routine.


“When I open the front door Mother is there, very young and smart, in 1920s style, like *The Green Hat*.” ME, p. 169. LO, p. 408. (6, 7)

Arno, Peter. (B) Peter Arno (1904-1968) was the single-speaker captioned cartoonist for ‘*The New Yorker,*’ whose work ran for 43 years, beginning on June 20, 1925.

"And what has become of the *New Yorker* cartoons? They are not funny or even comprehensible any more. Where are the classic cartoons of Charles Addams and Peter Arno?" LW, p. 5.

Arnold, Matthew. Matthew Arnold (1822-1888) English critic and poet was a favorite of Burroughs during the 1950s.

Questions to ask when reading a book. Unknown source. AM, p. 38. BL, pp. 610-611.

Artaud, Antonin. (B) Antonin Artaud (1896-1948) French poet, critic, actor, and director. Burroughs probably became familiar with the work of Artaud during his college years. Artaud was a pioneer in the surrealist movement. He wrote about the theater, worked with Alfred Jarry and was an actor in the classic film, *The Passion of Joan of Arc*. Carl Solomon, for whom *Howl* was dedicated, was a devoted follower of Artaud’s writing and teachings. A collection of Artaud’s work, edited by Susan Sontag, remains in print. Burroughs mentions Artaud in his introduction to *The Drug User*, p. xv. (44)

Asbury, Herbert. *The Gangs of New York*. NY: Alfred Knopf, 1928. This classic history of New York during the time of the American Civil War was probably Asbury’s most popular book. He was also the author of *The Gangs of Chicago*. *The Gangs of New York* was made into a film by Martin Scorsese in 2002. Burroughs’ first references to it are in the 1970s, during the writing of *Cities of the Red Night*. COTRN, p. 227. (127)

Auden, W.H. (B) Wystan Hugh Auden (1907-1973) English poet and critic. Burroughs was reading Auden during the 1930s. He continued to quote him throughout his career. Burroughs introduced Auden’s work to Jack Kerouac and Allen Ginsberg when they met in the 1940s. Auden was a key influence on the poetry of the Beat Generation, but probably not a big influence on Burroughs. Poet and friend of WSB’s, Harold Norse, was responsible for introducing Auden to his lover, Chester Kallman. A book about their relationship, *Wystan and Chester* by Thekla Clark was in Burroughs’ library in Lawrence, Kansas. A detailed account of Burroughs’ meeting with Auden in 1939, can be found in Ted Morgan’s *Literary Outlaw*. Burroughs stated that he found Auden to be an insufferable bore. (8, 9)

Auden, W. H. “September 1, 1939.” W. H. Auden Selected Poems. Edited by Edward Mendelson. London: Faber and Faber, 1979. Lines 21-22. This poem is usually found in collections published after Auden’s death in 1973. Having come to dislike portions of the poem, which was written after the German invasion of Poland, Auden would not allow further publication.

"Those to whom evil is done, do evil in return." Wystan Auden. LW, p. 244.

Louis MacNiece on *Letters from Iceland.*
TTM, p. 11.

Aurobindo, Sri. (H) Ghose Aurobindo (1872-1950) Indian Yogi and philosopher whose work was based on the belief that all philosophy and religion stem from personal experience. His ‘Integral Yoga’ still attracts a huge following. In 1926, Aurobindo developed the Sri Aurobindo Ashram, with the assistance of his collaborator, The Mother. Among his works are *Lights on Yoga, The Problem of Rebirth, Bases of Yoga, Thoughts and Glimpses, The Hierarchy of Minds,* and *The Life Divine.*

James Grauerholz on WSB in his old age: “I think he never stopped believing that, in the words of Sri Aurobindo, which he often quoted: ‘This is a war universe’ - and he always saw himself in the warrior’s role.” From “Tricycle: The Buddhist Review,” Spring, 2001.

Burroughs made published reference to this Aurobindo statement on at least two occasions: PAG, p. 53 and LW, p. 79.

He also quoted Aurobindo’s last words twice in his final journal entries: “It is all over.” LW, p. 42 and LW, p. 214.

Ballard, J. G. (F) James Gray Ballard (1930- 2009) British novelist and short story writer. Burroughs was very fond of J. G. Ballard and his work. He made several comments throughout his career proclaiming his admiration. He also donated some dust-jacket blurbs and an introduction to Ballard’s *Love and Napalm: Export U.S.A,* which was later published as *The Atrocity Exhibition.* Ballard called Burroughs the greatest author in post-war America. He was the author of many novels including *Empire of the Sun, Crash* and *Concrete Island.* MKA, p. 24, WWB, p. 79. (10)


Burroughs called *Nightwood* one of the great books of the twentieth century. He read the book upon its release in 1936 and praised it throughout his life. Burroughs also contributed a dust-jacket blurb for the Dalkey Archive edition. BL, p. 580. (1, 11, 40, 126, 127)

Barragan, Jorge. *Yage: A Marvelous Plant.* (B)

“In a booklet called *Yage, A Marvelous Plant,* by Jorge Barragan there are
instructions for extracting the yage brew for consumption, and for isolating the alkaloids. The booklet contains various anecdotes illustrating the psychic properties of yage, anecdotes of the: ‘I took yage and dreamed my great aunt had died in Rio Bamba. Two days later I found out she had in fact died the night of my dream.’ pattern.” YLR, p. 90.

Bateson, Gregory. (F) Gregory Bateson (1904-1980) English psychologist and anthropologist. Bateson was responsible for the unified biological, physiological and psychological theory of mind. He was one of the first psychologists to attempt to integrate ecological studies with sociological and psychological sciences. His classic, Steps To an Ecology of Mind, was first published in 1972. Bateson and R. D. Laing’s theory of the “double bind” was of interest to Burroughs.

“people are subjected to a set of contradictory statements or attitudes expressed by authority figures.” He goes on to describe the use of the “double bind” in film to upset the audience in order to affect awareness.

LOKA II, pp. 122, 166.

DP, p. 281. See also R. D. Laing and David Cooper.

Baudelaire, Charles. Charles Baudelaire (1821-1867) (B) French poet. Early translator of Edgar Allen Poe and author of Petits Poèmes en Prose and Les Fleurs du Mal. Burroughs was heavily influenced by Baudelaire as a young man at the Los Alamos Ranch School. (1, 12-16)

Also see Burroughs’ introduction to The Drug User. p. xv.


“Yes, I had and have an insatiable appetite for the extreme and the sensational, for the morbid, slimy, and unwholesome. At Los Alamos I was reading Baudelaire, The Flowers of Evil, and burning incense.” Burroughs, LO, p. 235.


TTTE, p. 156 / TTM, pp. 6-7, 146. (2, 17, 70, 127)

of the greatest writers of the twentieth century, Beckett wrote in French as well as English and usually did his own translations. He died in 1989.

Samuel Beckett was one of Burroughs’ favorite writers. (E) "Beckett and Proust", AM, p. 182.
"Beckett wants to go inward... I am aimed in the other direction; outward.” TTM, p. 2.
"Beckett wants to go inward. First he was in a bottle and now he is in the mud. I am aimed in the other direction- outward." BL, p. 66.
“I think the whole body of Beckett’s work is wider in scope than Joyce’s.” WWB, p. 215.


Bellow, Saul. *The Dangling Man*. NY: Signet, 1965. (F) Saul Bellow, Canadian born author, was raised in Chicago and educated at the University of Chicago. *The Dangling Man* was his first novel. He is probably best known for his works, *The Adventures of Augie March, Herzog, Henderson the Rain King* and *Seize the Day*. Burroughs only mentioned Bellow on one occasion. Bellow was involved in Reichian therapy and, like Burroughs, sat in an orgone accumulator quite often. His early novels make references to Wilhelm Reich and the orgone. (26)

“A friend of mine who had to change his name to Ted Morgan, wrote an article on *Jaws*, called ‘The Birth of a Best-Seller.’ That is the formula of a best-seller. It’s a very good book. It’s worth reading. It’s entertainment, to be sure; but it’s expertly written about the challenge posed by a shark. The way in which this challenge is met and the final resolution of the challenge when
the shark is finally killed. The challenge can be an epidemic; it can be a war; it can be almost anything.” BV, p. 212.
AM, p. 38 / BL, p. 306 / CWWB, p. 158. (27)


Bender, Peter. *Voices From the Tapes*. NY: Drake, 1973. (G) One of the sources for Burroughs’ lecture, “It Belongs to the Cucumbers: On the Subject of Raudive’s Tape Voices.” Along with *Breakthrough*, by Raudive, this book was very influential on Burroughs in the 1970s. He saw the tape recorded voices of the dead as being similar to the tape recording experiments and cut-ups he had done with Brion Gysin and Ian Sommerville in the 1960s. (28)


Jack Black’s *You Can’t Win* was probably the longest lasting literary influence on Burroughs’ writing. From his first novel to his final memoirs he was making references to its characters and philosophy. He incorporated the hobo jungles, the criminal code, cat burglars, safe crackers, robbers and rod-riders into his mythology and virtual worlds. WSB’s appreciation of the nobility of the criminal and the underground lifestyle found its inception here. Many readers are not even aware that the Johnson family and Salt Chunk Mary are not Burroughs’ creations, but key players in Black’s work. Burroughs first read the book when he was fifteen and it had a profound effect, not only on his literary life but his personal life as well. His reading of *You Can’t Win* was his earliest exposure to the criminal lifestyle that he attempted to recreate in his life and his fiction from that moment on.
Alongside the work of Denton Welch and Joseph Conrad, Jack Black’s *You Can’t Win* was easily the most influential book in Burroughs’ life.
Burroughs’ first encounter with the book is described in *The Adding Machine*, pp. 3-4.

From the Burroughs foreword to Joe Maynard and Barry Miles’ *William S. Burroughs: A Bibliography, 1953-73*: “Salt Chunk Mary is a character I lifted from a book called *You Can’t Win*, being the autobiography of a
burglar, which I read at the age of fifteen. This was my first literary contact with the drug world from a former addict. He mentions extracting opium from lettuce, and this story turned up recently in *High Times* magazine, with detailed instructions. Richard Aaron obtained a copy of this book for me recently, and I found it quite good on rereading after forty-five years.” (p.xii)

In his biography of Burroughs, Barry Miles acknowledges *You Can’t Win* as a direct influence on *The Place of Dead Roads* with this comparison of passages: “Salt Chunk Mary... she keeps a pot of pork and beans and a blue porcelain coffee pot always on the stove. You eat first, then you talk business... She names a price. She doesn’t name another. Mary could say ‘no’ quicker than any woman Kim ever knew and none of her no’s ever meant yes.” (*The Place of Dead Roads*) “‘Did you eat yet?’ was the first thing you heard after entering her house. ‘I have a pot of beans on the stove and a fine chunk of salt pork in them.’ ...She could say ‘no’ quicker than any woman I ever knew, and none of them ever meant ‘yes’.” (*You Can’t Win* by Jack Black.) MILES, p. 217.

With its setting and appropriation of the characters, Salt Chunk Mary and the Johnson Family, *The Place of Dead Roads* can almost be read as a Burroughsian rewrite of *You Can’t Win*.


AM, p. 74 / LO, pp. 36-38, 83, 119, 208, 593. (30, 31, 127, 130)

Blake, William. (C) William Blake (1757-1827) English artist, poet and mystic. Blake’s collections include *Songs of Innocence and Songs of Experience* and mystical and metaphysical works including *Prophetic Books*. Blake was apprenticed to an engraver and also illustrated Mary Wollstonecraft’s works, *Young’s Night Thoughts*, and engraved many religious designs, including *Inventions to the Book of Job*. Burroughs introduced Allen Ginsberg to Blake’s work in the 1940s. Ginsberg became heavily influenced by his poetry and even claimed to have had visions of Blake.

On influence: “To some extent, yes. He is one of the prime influences on me, through Allen Ginsberg. But I have read Blake.” CWSB, p. 165. (1, 9, 32-34)


Burroughs on Kells Elvins’ sex life: “...from the time he was just a kid he
was getting all the ass he wanted. The technique was simple. Most people want it too much, but as soon as you sit back as though you don’t need it, they’ll line up at your door. As Blake said, the lineaments of gratified desire, that’s what’s most attractive to a woman.” Burroughs quoted from LO, p. 36.

(From “The Question Answer’d”:
“What is it men in women do require
The lineaments of Gratified Desire
What is it women do in men require
The lineaments of Gratified Desire.”)


“I don’t care for supernatural themes. I couldn’t read The Exorcist.” BL, p. 514. (131)


Bogan, Louise. “Several Voices Out of a Cloud.” The Blue Estuaries Poems 1923-1968. NY: Farrar, Straus & Giroux, 1995. (H) Bogan, American poet born in Maine, was the author of Body of This Death and The Sleeping Fury. Burroughs may have been familiar with her work as a youth, but didn’t make reference to this poem until The Western Lands.

“Come, drunks and drug takers; come, perverts unnerved!/ Receive the laurel given though late, on merit; to whom/ and wherever deserved./ Parochial punks, trimmers, nice people, joiners, true blue./ Get the hell out of the way of the laurel. It is Deathless/ And it isn’t for you.” From Louise Bogan, The

Bonewits, Isaac. Real Magic. York Beach, ME: Samuel Weiser, 1989. (G) Isaac Bonewits is America’s first academically accredited magician with a B.A. in magic and thaumaturgy. One of the points taken from this book, by Burroughs, was Bonewits’s appointing of colors to emotions, the body and different aspects of magic. (126)


Bowles, Jane. (E, G) William Burroughs met Jane Bowles during his years in Tangier. Jane Bowles and Burroughs were friendly, but he never expressed interest in her writings until the 1970s. From that point on, he listed her along with Denton Welch, as being one of his favorite writers. He praised her frequently in interviews and even named his cat, Calico Jane, after her.

“I don’t remember when I first met her. She was someone of extreme charm. It was a number of years later that I read her books and realized what an extremely talented writer she was.” WWB, p. 49.

From the Burroughs foreword for Denton Welch’s In Youth Is Pleasure: “I think the writer to whom Denton is closest is Jane Bowles. Both writers are masters of the unforgettable phrase that no one else could have written. The prose of both writers is impregnated with a unique personality; each has a very special way of seeing things. And they never deviate into whimsy.” AM, p. 105. (11, 38-41)


Bowles, Jane. Two Serious Ladies. London: Peter Owen Ltd., 1995. (G) From the Burroughs introduction to S. Clay Wilson’s The Collected Checkered Demon. Volume 1: “…Jane Bowles... you read a sentence in that great work of hers Two Serious Ladies and realize that the sentence could NOT have been written by anyone else!” (124, 126)

Burroughs and Paul Bowles met in the mid 1950s in Tangier where Bowles wrote and lived as an expatriate. Bowles had moved to Morocco after having written Let It Come Down and The Delicate Prey. Burroughs had read Bowles’s novels, The Sheltering Sky and Let It Come Down and in 1953 moved to Tangier because it sounded like his sort of place. Bowles said of Burroughs, “a true eccentric, thus very much worth knowing.” They remained friends until Burroughs’ death.

“These writers are going to write history as it happens in present time.” BF, p. 148.

“The sheltering sky is thin as paper here.”, "The piper pulled down the sky.”, "Let it come down." Lines from Bowles’s novels. PODR, pp. 5-6.

“From Paul Bowles: ’I disturbed an agitated centipede. ’Don’t kill it.’ ’Someone should.’” LW, p. 29.

“We are at the entrance to the 18 Maze. Here time has little or much influence. A million years can pass in an injection, an orgasm, a glimpse of ‘pure lyric happiness’ (Paul Bowles).” LW, pp. 60-65. (42)

As influence, LO, pp. 233, 576. (43, 126, 127)

As influence, LO, pp. 233, 576. (39, 40, 43, 124, 126)

“Our minds similar, telepathy flows like water, I mean there is something portentously familiar about him, like a revelation, I also borrowed and read his book which I think very good.” (“Bowles book would probably have been his novel The Spider’s House (NY: Random House, 1955.)”) From Harris footnote. LWSB, p. 337.


Breihan, Carl W. The Day Jesse James Was Killed. NY: Fell, 1962. (F) One of the cut-up sources for “Palm Sunday Tape.”

Breton, Andre. Manifestos Of Surrealism. Ann Arbor, MI: The University of Michigan, 1969. (F) Andre Breton, French poet, essayist and member of the Dadaists, was a founder of the Surrealist movement. Burroughs was not enthusiastic about Breton because of his treatment of Brion Gysin during Gysin’s involvement with the surrealists. TTM, p. 12. (44)

Brown, Dr. Barbara. (F) One of the “experts” listed by Burroughs “who could define the uses and limitations of this instrument” (E-Meter). ASNS, pp. 92-93.

Browning, Robert. “Song From ‘Paracelsus.’” Robert Browning (1812-1889) English poet. “shredded incense in a cloud/ From closet long to quiet vowed/ Moldering her lute and books among/ As When A Queen long dead was young.” Lines 9-16. AM, p. 44.


Bryant, Baird. (E) In a conversation, reprinted in Burroughs Live, with James Grauerholz. Allen Ginsberg and Maurice Giordias, Burroughs refers to
Bryant as one of the Olympia authors. While Giordia is naming writers, Burroughs steps in with the name, “Ed Bryant”. I am assuming that Burroughs was referring to Baird Bryant. In *Conversations With American Writers* by Charles Runs, this conversation is included with minor changes. This comment by Burroughs does not appear (p. 135) in this transcript of the conversation. Baird Bryant was the translator of the first English language edition of *The Story of O*, the author of *Play My Love* and other “dirty books” under a pseudonym for Olympia Press. One of Burroughs and Bryant’s experiences together is described in John De St. Jorre’s *The Good Ship Venus*. BL, p. 332.

Bukowski, Charles. *Women*. Corrected Typescript. Item #190 from the Burroughs estate. AG&F. (H)


Burroughs and Burgess were reportedly friends in London and Tangier. There is also a story out there about Burroughs reading Jane Austen to Burgess’ wife.

From Burroughs’ dust-jacket blurb for *A Clockwork Orange*: “One of the few books I have been able to read in recent years. I do not know of any other writer who has done as much with language as Mr. Burgess has done here… The fact that this is also a very funny book may pass unnoticed.”

On Anthony Burgess and his bad review of *Cities of the Red Night*: “Mr. Burgess seems to be as inexhaustibly prolific as a warren of rabbits… but what has happened to the freshness and humor that made *A Clockwork Orange* such an exhilarating experience?” LO, p. 565.

Used in cut-ups, WSB, pp. 163, 244 / Used in cut-ins, WSB, pp. 239, 242, 290.


Byron, George Gordon Lord. (A) Lord Byron (1788-1824) English poet. Used in cut-ups, WSB, p. 158. (16)


Camus, Albert. *The Stranger*. NY: Vintage, 1988. Albert Camus (1913-1960) (C) The French existentialist Albert Camus was mentioned only twice in all of Burroughs work and only when making comparisons to other books. (47, 48)

Capote, Truman. (1924-1984) (F) American author Truman Capote was not an influence on Burroughs’ work at all. However, he did use *In Cold Blood* in the cut-ups and made references to his work on many different occasions. Used in cut-ups, WSB, p. 163

1966: “He was reading Truman Capote’s *In Cold Blood*, and wondered how it could be a bestseller. My God, what a bore it was, with its dull victims, their church suppers and 4-H clubs, and even duller killers.” LO, p. 427. (26)

“How to describe Mary McCarthy’s ‘Young Man,’ and ‘Walter Ramsey’ in Truman Capote’s ‘Shut a Final Door’? Hopeless- neither could ever receive grace.” LW, p. 83.
“And denial of responsibility is pandemic- read Truman Capote’s ‘*Shut a Final Door*’ for the terminal stage of such denial.” LW, p. 153.

Mentioned and quoted in *Sidetripping*, by Charles Gatewood, a book of photography with text by Burroughs.

Castaneda, Carlos. (G) Carlos Castenada (1925-1998) was the author of a number of bestselling books reportedly based on the teachings of Don Juan Matus, a Mexican Yaqui shaman. His books include *The Teachings of Don Juan, Journey to Ixtlan*, and many others. Burroughs became very interested in Castenada’s work from the time of his first published book in the early 1970s. He continued to quote Castenada and his teachings for the rest of his life.

“Don Juan says anyone who always looks like the same person isn’t a person. He is a person impersonator.” COTRN, p. 41.
“Well, yes. You’ve read Castaneda’s Don Juan books. Don Juan says that nothing can be accomplished magically. Stopping the internal dialogue, in effect, enables you to will without desiring. Don Juan says that you can’t advance until you achieve that. See, if you want money without desiring it, you get it, but if you desire it and are thinking, ‘I’m going to do this, that and the other with it,’ that desire becomes a hindrance. (...) Yes, Don Juan and also the Buddhists claim that death is always there. It’s something you carry with you. (...) the word ‘should’ must be ruled out because it’s up to you and what you want to do. I think Don Juan’s saying something very similar, not only to Buddhism, but to a lot of disciplines. What he means by a path with
heart is a sort of intuitive guidance system to where you are going.” BL, pp. 443-444.

"As Don Juan says, ‘Your death is always with you.’” BL, p. 786.

"Nagual Art” and Don Juan. MKA, p. 31.

“Don Juan speaks of the possibility of inorganic beings.” CWWB, p. 163.

Burroughs mentions Castaneda in an interview released on CD as The Last Interview with William S. Burroughs conducted by Patrick Hudson and Cardinal Sin.


"Castenada says to look at your hands in a dream. Mine were out in front, at elbow level. Plain old white brown hands. Nothing special.” LW, p. 92.


Used in cut-ups, WSB, p. 163.


BF, p. 190 / CFB, p. 105.


"Rub out the word. Castaneda in The Teachings of Don Juan stresses the need to suspend the inner dialogue- rub out the word- and gives precise exercises designed to attain a wordless state.” LW, p. 24.

1974: “His current psychic interest was Carlos Castaneda and The Teachings of Don Juan.” LO, p. 481.

CWWB, p. 43.


Burroughs mentioned Celine quite frequently as one of his influences. It could be argued that Burroughs’ own work follows in the picaresque tradition, in which Celine’s novels are grounded.

Philippe Mikriammes: “Have you been influenced by Celine?

WSB: Yes, very much so.” BL, p. 272.
On Scientology: “What most disgusted Burroughs, however, were the See Checks, a sort of Orwellian thought police. (...) going to See Checks reminded him of a line in Celine: ‘All this time I felt my self-respect slipping away from me, and finally completely gone, as if officially removed. LO, p. 442.

‘Like to make an anthology of my favorite passages in books: Celine, the scene on the boat to Africa where he talks his way out of a beating: ‘All this time I felt my self-respect slipping away from me and finally-as it were- officially removed.’ LW, pp. 60-65.

WWB, pp. 15-16. (1, 8, 9, 22, 30, 32, 33, 49-54, 124, 127)

Chandler, Raymond. (C) Raymond Chandler (1888-1959), the creator of Philip Marlowe and the hardboiled style of American detective fiction. Along with Dashiell Hammett, Chandler was an important influence on Burroughs’ early writing style; however, he later stated that the hardboiled genre could only be taken so far and its use was limited.

Used in cut-ups, TTM, pp. 6-7.

AM, p. 9 / MKA, p. 23 / CWWB, p. 106. (1, 31, 55, 70)


“A not-so-well known writer I like is Suzy McKay Charnas, and particularly her book A Walk To the End of the World. It is about an all-male society where the women are outcasts. There a woman is slapped if she talks before spoken to. Now Charnas has written a sequel in which women escape and form their own society.” BL, p. 514. The sequel which Burroughs is referring to is Motherlines.


“A not-so-well known writer I like is Suzy McKay Charnas, and particularly her book A Walk To the End of the World. It is about an all-male society where the women are outcasts. There a woman is slapped if she talks before spoken to.” BL, p. 514. (56, 126, 127)
"Pretty good." CWWB, p. 130.

Chaucer, Geoffrey. (B) Geoffrey Chaucer (1340-1400) English poet. Author of *The Canterbury Tales*. Burroughs studied Chaucer under Jere Bartlett Whiting at Harvard. (57, 60)


Clark, Walter Van Tilburg. *The Ox-Bow Incident*. NY: Random House, 1940. (C) Walter Van Tilburg Clark (1909-1971) American novelist. Best known for this novel, Clark was also the author of three westerns and a collection of short stories. Burroughs read this book at the time of its publication. *The Ox-Bow Incident* is a story of mob rule and the lynching of three innocent men in the Old West. (1)


Cocteau, Jean. (B) Jean Cocteau (1889-1963) French poet, writer, artist and filmmaker. Burroughs was mostly interested in Cocteau’s book *Opium* and his insightful approach to opiate addiction. (22, 58)

Coleridge, S. T. (B) Samuel Taylor Coleridge (1772-1834) English poet and critic. Author of *The Rime of the Ancient Mariner* and *Kubla Kahn*. Burroughs studied Coleridge at Harvard under John Livingston Lowes, author of *The Road to Xanadu*, which was concerned with Coleridge’s reading and his use of drugs for creative purposes. (57, 60)


“You may have something just beautiful and you’ll never remember it later. Like Coleridge forgot the end of *Kubla Kahn* because someone came in.” *LOKA II*, p. 170. The event that Burroughs describes can be found on p. 163 of the stated edition of S. T. Coleridge’s *Poems*, followed by the poem.


“‘We were the first that ever burst into that silent sea.’” (“Quotation (heavily crossed out in manuscript) is from Coleridge’s *The Rime of the Ancient Mariner*, lines 105-106.”) From Harris footnote. LWSB, p. 338.

From Burroughs’ dust-jacket blurb for Rudolph Wurlitzer’s *Hard Travel To Sacred Places*: “...And like the Ancient Mariner, Wurlitzer holds his reader right there by his account.” LAG, p. 2.

Colette. Pseudonym for French writer Sidonie Gabrielle Claudine Colette (1873-1954). Burroughs expressed a fondness for Colette’s *Cheri* novels, as well as a favorable comparison to Kathy Acker’s work.

Burroughs’ blurb on the back of Kathy Acker’s *Bodies of Work* and on the cover of her book, *Great Expectations* states, “Acker is a postmodern Colette with echoes of Cleland’s *Fanny Hill*.” (11)


Collins, William. “Ode: Written In the Beginning of the Year 1746.”
William Collins (1721-1759) English Poet. (A)
“...otherwise this land may well be ravaged by bigotry and self-righteous hatred, and the American Dream destroyed forever... and in the words of that great all-American poet, James Whitcomb Riley, ‘Freedom shall a while repair, to dwell a weeping hermit there.’” From “The Whole Tamale.”
RAI p. 43 (Burroughs was probably making a joke by attributing this line to Riley. The line, “And Freedom shall a-while repair/ To dwell a weeping Hermit there!” comes from William Collins’ “Ode: Written in the Beginning of the Year 1746.”)

Conrad, Joseph. Joseph Conrad (1857-1924) born Teodor Jozef Konrad in the Ukraine. Novelist. Author of Lord Jim, Almayer’s Folly, An Outcast of the Islands, The Nigger of the Narcissus, Lord Jim, Youth, Under Western Eyes, and Heart of Darkness. Along with Denton Welch, Joseph Conrad was probably Burroughs’ favorite author and aside from Jack Black’s You Can’t Win, his biggest literary influence. Burroughs claimed to have read and re-read all of Conrad throughout his life and career as a writer. From his use of Conrad’s descriptive passages of jungles and island life to his lifting of an entire scene and characters from Lord Jim and Under Western Eyes, not even a sloppy reading of Burroughs’ work would miss Conrad’s influence.
Burroughs’ Lawrence, Kansas library housed a complete set of the Doubleday Doran editions of the complete works of Conrad.
“...Conrad did some superb descriptive passages on jungles, water, weather; why not use them verbatim as background in a novel set in the tropics?” AM, p. 19.
“In Conrad: Captain Marlowe talks to French naval officer who traveled in Patna:
‘As to what life may be worth when the honor is gone?’ Lord Jim: interview between Councillor Mikulin and [Razumov], the protagonist. Catches sight of his face in the mirror next day:
‘It was the most unhappy face he had ever seen.’” LW, pp. 60-65.
From the Burroughs foreword to Jack Black’s You Can’t Win: ‘I see the world as a stage on which different actors are assigned to different roles. Joseph Conrad arrived at a similar concept.’
Used in cut-ups. TTM, pp. 6-7 / AM, p. 49. (7, 13, 17-18, 21-22, 40, 42, 53, 61-64)
"A scene in a dream, intricate and large building, colors, water, two men talking. I find it in Conrad, in the banal reflections of Almayer on the unhealthy conditions on the east bank of the river." LW, p. 32. (126)

Chosen by Audrey in "Light Reading" from AM, pp. 196-201 to be read in space.
"As pain is drowned in the flood of drowsy serenity that follows a dose of opium.’ *An Outcast of the Islands*, Joseph Conrad.” LW, pp. 139-140.
COTRN, p. 234. (65, 126)

"I live by my sword.” TWL, p. 257.

"Mistah Kurtz he dead.” LWSB, p. 432.
Burroughs compares *Heart of Darkness* with *Apocalypse Now*. WWB, p. 192.
AM, p. 43. (66)

*Lord Jim* is mentioned in APO-33.
From Burroughs’ foreword to Joe Maynard and Barry Miles’ *William S. Burroughs: A Bibliography, 1953-73*: “Leafing through these titles I glimpse a number of scenes, bits of vivid and vanishing detail, that phrase is from Conrad’s *Lord Jim.*” (p. ix)

"‘She was full of reptiles.’ J. Conrad, *Lord Jim*.
‘(four) bottles of that kind of brandy a day... should be dead, after such a furtive experiment - tough old buzzard.’” LW, p. 241.
"In Conrad: Captain Marlowe talks to French naval officer who traveled in Patna:
‘As to what life may be worth when the honor is gone?’
*Lord Jim*: interview between Councillor Mikulin and [Razumov], the protagonist. Catches sight of his face in the mirror next day:
'It was the most unhappy face he had ever seen.'” LW, pp. 60-65. (30, 31, 65, 67-73, 105)

Burroughs calls The Nigger of the Narcissus Conrad's great story.” BL, p. 700.

“See what I mean about the future of writing.
Now I’m a writer myself, if you ask me- a humble practitioner of the
scriveners trade. The Shakespeare squadron in the way years.
[Unstrung] heroes. Awfully depressin, all that.
‘You reckon ill
who leave me out
when me you fly,
I am the wings.’
‘The old, old words.’
The Nigger of the Narcissus.”
LW, p. 206.
BL, p. 768. (36, 67, 74)


“English police in my apartment. James is in there and the location was not here. I was talking to an English cop, very high up, who knew I was not guilty of whatever I was charged with. He had a dark clean-shaven face. Obviously he is the Assistant Commissioner in Conrad’s Secret Agent.” ME, p. 46. One of many literary references found within Burroughs’ dreams. Others include Stephen Spender’s The Temple and Bunyan’s Pilgrim’s Progress.


Scene in Naked Lunch: Carl Peterson and Doctor Benway in “The Examination” routine (pp.186-187) parallels scene between Mikulin and Razumov in Under Western Eyes (p. 84, lines 8 through 11, pp. 96-97, last line p. 96 through line 3, p. 97.)
AM pp. 20, 189. (38, 39, 67-69, 72, 113, 124, 126, 127)
"In the words of one of a great misogynist's plain Mr. Jones, in Conrad's *Victory*: 'Women are a perfect curse.'" TJ, p. 116.
"According to Conrad in *Victory*, women are a curse, a kind of fundamental error." BL, p. 134. (75)


"Certain things you must take literally if you want to understand."
...Instructions from the 4th dimension in *The Inheritors* by Conrad.
TTM, p. 133.
TTM, p. 11. (76, 77, 125, 126)

TTM, p. 11. (29, 76, 77, 126)


"What’s the big secret (...) The secret is a reliable time-polished device in story, usually reserved for the end, like ‘the evidence’ in Michael Crichton’s book about the Salem Witch nonsense.” LW, p. 135.
It would appear Burroughs is making reference to Robin Cook’s *Acceptable Risk*, which is a medical mystery that makes reference to the Salem witch trials.

Burroughs’ fascination with body horror lead him to read many books by Robin Cook, the father of the medical mystery. (79)


‘Reading *Invasion* by Robin Cook. Little black disks rain down on a dull
town - I mean heavy dull. Any more teenage talk over banana and marshmallows... Well, the disks appear seamless, but a slit will open, a needle pop out, and a drop injected. Flu for a matter of hours for the young and healthy, death for sufferers from chronic illness (diabetes, arthritis). Those who recover are transformed for the better. They are stronger, healthier, more confident and concerned with important factors, like rainforest and environment. So I can’t see why Casey and Pitt and Jesse are so concerned to stop this thing. I say give it a boost.” LW, p. 186.

Used in cut-ups, WSB, p. 162.
Used in cut-ins, WSB, p. 290.


Cooper, David. (F) David Cooper worked closely with R. D. Laing on the study of the family in psychology and 20th century sociology. Burroughs was a believer in Cooper’s conclusion that the family is the most destructive psychological influence on man today.
BL, p. 199.

Cordero, Luis. *Enumeracion Botanica: de las principales plantas*. Cuenca: 1911. (B) (129)

Cory, Donald Webster. *The Homosexual In America: A Subjective Approach*. NY: Greenberg, 1951. (D)
“By the way I glanced through a book called *The Homosexual In America*. Enough to turn a man’s gut. This citizen says a queer learns humility, learns to turn the other cheek, and returns love for hate. Let him learn that sort of thing if he wants to. I never swallowed the other cheek routine, and I hate the stupid bastards who won’t mind their own business. They can die in agony for all I care.” (“Donald Webster Cory, *The Homosexual In America: A Subjective Approach* (NY: Greenberg, 1951”) From Oliver Harris footnote.

Crane, Hart. (C) Hart Crane (1899-1932) American poet. Author of *The Bridge* and *White Buildings*.
Burroughs was a reader of Hart Crane’s poetry at an early age. His
introduction of Crane’s work to Allen Ginsberg was essential in Ginsberg’s education as a poet. (8, 9)


“I enjoy horror stories especially where there are mass epidemics that kill off a lot of people, I enjoyed *The Black Death*, which was about a bubonic plague hitting New York.” BL, p. 514.

“What’s the big secret (…) The secret is a reliable time-polished device in story, usually reserved for the end, like ‘the evidence’ in Michael Crichton’s book about the Salem Witch nonsense.” LW, p. 135. See Robin Cook’s *Acceptable Risk*.


Crowley, Aleister. (B) Aleister Crowley (1875-1947) was the twentieth century’s most well-known black magician, Quabbalahst and Yogi. He was a member of the Golden Dawn and the founder of Thelemic Magic. Burroughs was interested in Crowley as a magician, but felt that his writing left much to be desired. Burroughs was in possession of a coin, which was allegedly Crowley’s. He kept it on top of his “wishing machine,” in Lawrence, Kansas.
“I’m interested in the Golden Dawn, Aleister Crowley, all the astrological aspects.” BL, p. 769.
“There is also the question of the actual relations between formal ritual magic and writing. People who are into ritual magic like Aleister Crowley- he may have been a competent black magician but he is not a good writer, in fact he’s not readable.” KATB, p. 38.
AM, p. 82. (16)


cummings, e. e. (B) Edward Estlin Cummings (1894-1962) American author, poet and painter. (83)


“De Quincey, who wrote the first, and still the best, book about drug addiction, Confessions of an Opium Eater.” BL, p. 507.

“During the next six years I lived in Tangier, Morocco, then in Paris, and experienced the depression and hopelessness of heavy addiction, a state of which De Quincey gives a good account in his Confessions of an Opium Eater, under the section entitled ‘The Pains of Opium’ - the numb, despairing feeling of being buried alive.” WSBAF, p. 265 (This section can be found in the stated edition, pp. 55-70)

“De Quincey reports that Coleridge had to hire somebody to keep him out of drugstores, and then he fired him the next day when the man attempted to obey his instructions. He told him, ‘Do you know that men have been known to drop down dead for the timely want of opium?’ Very funny indeed.’” WWB, p. 110.

“So in the dream of last night I ask myself: Am I a woman or a man? What is this dead self? Qu’est - ce que c’est que ce bete morte?

It is certain that the split here is too profound for mending. No solution is viable. From DeQuincey: ‘A chorus of female voices singing, Everlasting farewells.’” ME, p.102.


Dr. Jose M. R. Delgado was a professor of Physiology at Yale, where he
developed techniques for electrical and chemical stimulation of the brain. He applied these discoveries to his studies of primate and human behavior. One of the “experts” listed by Burroughs, “who could define the uses and limitations of this instrument” (the E-Meter.) ASNS, pp. 92-93.
BL, pp. 194, 596 / WWB, pp. 37-38 / AM, pp. 90, 153 / CWWB, pp. 93, 126. (85)

Dr. John Dent, London doctor who administered the apomorphine treatment to Burroughs during the 1960s. The treatment, as well as the use of apomorphine, was discussed in great detail by Burroughs in his fiction and non-fiction.
*APO-33* devoted to apomorphine and Dr. Dent’s treatment.
On apomorphine &/or Dent's book:
“Apomorphine combats parasite invasion by stimulating the regulating centers to normalize metabolism- A powerful variation of this drug could deactivate all verbal units and blanket the earth in silence, disconnecting the entire heat syndrome.” NE, p. 39.

Derrida, Jacques. French philosopher and post-modern deconstructionist. Robin Lydenberg, in her *Word Cultures*, attempts to place Burroughs in the tradition of Derrida, Deleuze and Guittari. Timothy Murphy refutes this in his *Wising Up the Marks*. There is no evidence that Burroughs ever read or took an interest in Derrida. The Derrida quote in *The Third Mind*, which sounds very similar to Burroughs and Gysin’s cut-up method, is in a section written by Brion Gysin. TTM, p. 20. (F)

Didion, Joan. (G) Joan Didion (1934- ) American journalist, essayist and novelist. Author of numerous books including *Slouching Toward Bethlehem*, *The White Album* and *A Book of Common Prayer*. Burroughs never made a published statement on Joan Didion, but Victor Bokris claimed that Burroughs respected her work.
*Word Virus: The William S. Burroughs Reader* boasts a Joan Didion dust-jacket blurb. (11)
Diels, Ludwig. *Contributions Al Conocimiento De La Vegetacion Y De la Flora Del Ecuador*. Quito: 1938. (B) (129)

Dobie, J. Frank. (1888-1964) American writer and Texas folklorist. Author of many books including *Coronado’s Children, Apache Gold and Yaqui Silver* and *Rattlesnakes*. (130)

Doctor X was the penname for science-fiction writer and medical doctor, Alan E. Nourse. Nourse was also the author of *Bladerunner*, the book which Burroughs based his screenplay, *Blade Runner: A Movie*.

Dos Passos, John. *USA: I. The 42ND Parallel. II. Nineteen Nineteen. III. The Big Money*. Boston, MA: Houghton Mifflin Co., 1960. John Roderigo Dos Passos (1896-1970) American writer. Author of *A Pushcart at the Curb*, the *USA* novels and others. Dos Passos was important to Burroughs and Brion Gysin for his literary technique (similar to the cut-ups) used in the “camera eye” sections of the *USA* novels. “The Camera Eye” sections can be found throughout the three novels comprising *USA*, Used in cut-ups, TTM, p. 3. (7, 90)

“Benway is emerging as a figure comparable to the Grand Inquisitor in *Brothers Karamazov.*” LWSB, p. 374.
From an interview with Allen Ginsberg, in *The Beat Generation and the Russian New Wave:* “We meaning Kerouac, myself, and Burroughs, all read a lot of Russian literature, Dostoevsky particularly.” (p.27)


the list. I have not seen it, but there are two known references to it (an
internet site in France and a book dealer in Austin, Texas who claims to
know Gardner Dozois.) Dozois is a popular science-fiction anthologist, while
George Alec Effinger wrote many popular science-fiction novels, including
*When Gravity Fails*.


“I am tired of monogamy with Kiki, Dryden speaks of the Gold Age, ‘Ere one
to one was cursedly confined.’ Let’s get on back to that Golden Age. Like the
song say, ‘A boy’s will is the wind’s will.’” (“Absalom and Achitophel”, line
4.” - Dryden reference. “Longfellow: ‘A boy’s will is the wind’s will/ And
the thoughts of youth are long, long thoughts’ - from ‘My Lost Youth’”) From
Harris footnote. LWSB, p. 292.

Dryden, John. "Upon the Death of Lord Hastings." *Dryden: Poems and

(132)

Dunne, J. W. *An Experiment With Time*. London: Faber and Faber, 1943. (G)
J. W. Dunne was a British soldier, ontologist, and philosopher. Burroughs
was captivated with Dunne’s theories on time.

Mentioned in *Sidetripping*, with Charles Gatewood.
AM, p. 36 / BL, pp. 628, 634, 731 / WWB, p. 140. (126)

Dunne, J. W. *The Serial Universe*. NY: Faber & Faber, 1944. (G) (126)

Dunsany, Lord. *A Night At An Inn*. London: Putnam, 1933. (A) Born in
1878, 18th Baron, Edward John Moreton Drax Plunkett, known as Lord
Dunsany, was an Irish poet and dramatist. *A Night At An Inn* was his most
well known play.

“Actually I have had some acting experience. I played the Toff in *A Night At
The Inn* by Dunsany. That’s an old high school show. I was the principal
part, my dear, I was the leeeaad. That was at Los Alamos. (...) It’s a corny old thing, you can’t read it.” WWB, p. 117 (In the character list for A Night At an Inn, the character of Toff is described as a “dilapidated gentleman.”)

Durrell, Lawrence. (F) Lawrence Durrell is best known for his Alexandria Quartet (Justine, Balthazar, Mountolive, and Clea) and The Black Book. Durrell was a favorite of Burroughs during the 1960s and his work was used extensively by Burroughs during the cut-up period. Used in cut-ups, TTM, p. 95. As cut-up source, LO, p. 322. (51)


Eberhardt, Isabelle. (G) Isabelle Eberhardt (1877-1904) Explorer and writer who lived and traveled extensively throughout North Africa. She is the author of The Oblivion Seekers. According to Victor Bokris, Burroughs was an admirer of her work. He was probably introduced to The Oblivion Seekers by Paul Bowles during his time in Tangier. (11)


"After such knowledge, what forgiveness?" ME, p. 181.
Burroughs compared David Bowie's lyrics with the poetry of T. S. Eliot. BL, p. 234.
Used in fold-ins, TTM, p. 97.
Used in cut-ups, TTM, pp. 3, 6-7.
Used in cut-ups, WSB, p. 158. (8, 9, 51, 83, 88, 89)


Eliot, T. S. *The Use of Poetry and the Use of Criticism.* Cambridge, MA: Harvard University Press, 1933. (B)
This book collects the Charles Eliot Norton lectures, which Eliot gave at Harvard University. Burroughs attended the lecture on the Romantic Poets. (57)

"Hurry up please," and "Who is the third that walks beside you." Both from SM, p. 37.
“I will show you fear on walls and windows people and sky- Wo Wrilest du?
- Hurry up please it’s accounts- Empty is the third who walks beside you.”
NE, pp. 115-117.
"Hurry Up Please It's Time." TWL. Cut-up source.
"Of course, when you think of it, *The Waste Land* was the first great cut-up collage." WWB, p. 93.
"Who is the third who walks beside you?" TTM.
(21, 31, 90, 91)


Engely, Dr. Bernard. (F) ASNS, pp. 74-75.

Fancher, Hampton and David Peoples. *Blade Runner: A Screenplay.* Item #70 From the library of WSB. Sold at auction. AG&F. (H) The screenplay for the film by Ridley Scott, based on the book by Philip K. Dick, *Do
*Androids Dream of Electric Sheep.* Burroughs was given credit for the title of the film in the 1991, Director’s Cut of *Blade Runner.*


“Reading a bio of Francis Bacon by Dan Farson. Years ago (Farson) organized a TV show for me and Alex Trocchi. Francis calls attention to some graffiti, and I claim the all time best from one of these outdoor pissoirs in Paris: ‘J’aime ces types vicieux qu’ici montrent la bite.’ ‘I like the vicious types who show the cock here.’ ‘Oh oh, whoo hoo, me too!’ Quote from an out-of-mind gay novel. I heard the writer killed himself. It was very good. Can’t even recall the title or the writer’s name. It was [McGary] or something vaguely Irish.

Another lost ms. scenes of the novel pass through my screen, the little ‘woohoo’ queen. Another twisted nasty queer who worked in a government seamen’s employment agency. Another: ‘He had never seen a youth as aware of his blood, and -’” LW, p. 48. (See also William Carney in this section.) LW, p. 53.

Faulkner, William. American novelist. Author of *Absolom Absolom, The Sound and the Fury, As I Lay Dying, Sanctuary, Light In August* and others. Burroughs never expressed admiration for Faulkner’s work and Burroughs’ writing style does not indicate that he was a serious influence.

LW, p. 134

Federn, Paul. (B) Federn was one of Burroughs’ psychotherapists.

LW, pp. 8, 11.

Fields, Rick (Ed.) *LOKA II.* NY: Anchor Press, 1976. (G) See the Burroughs lecture on cut-ups, pp. 115-122. (126)

Fitzgerald, F. Scott. Francis Scott Fitzgerald (1896-1940) American novelist. Author of *The Great Gatsby, This Side of Paradise, The Beautiful and the Damned, Taps at Reveille,* and *The Love of the Last Tycoon.* Many consider Fitzgerald the greatest American novelist. Burroughs was influenced by Fitzgerald, and considered *The Great Gatsby* to be one of the finest pieces of American literature. He was fond of quoting the final passage.

Jeff Shero: “A lot of writers never did break with the past. Look at Fitzgerald,
he kind of fell apart.

WSB: Well, excuse me, Fitzgerald was a great writer, but he was completely tied up in the 1920s. I’m not associated with any period. But Fitzgerald was the 1920s. What a writer he was.” BL, p. 105.

“Fitzgerald wrote the jazz age, all the sad young men, firefly evenings, winter dreams. He wrote it and brought it back for a generation to read, but he never found his own way back.” LOKA II, p. 115.

"the lonely street road of adolescents is from a story by F. S. Fitzgerald.”

WSB, p. 162.

Fitzgerald, F. Scott. All The Sad Young Men. NY: Scribners, 1926. (6)


From LWSB, Burroughs discusses Queer with Ginsberg:

"Been working intensive on new novel. Just applying last touches to sketch of my dear friend Hal: ‘His face showed the ravages of the death process, the inroads of decay in flesh cut off from the living charge of contact. He had aged without experiencing life like a piece of meat rotting on a pantry shelf. Moor (Hal’s nom de plume) was literally kept alive and moving by hate, but there was no passion no violence in Moor’s hate. His hate was a slow steady push, weak but infinitely persistent, waiting to take advantage of weakness in another.’” (‘The lines appear almost verbatim in Queer, p. 6. Compare the description of Joe Varland’s eyes in F. Scott Fitzgerald’s 1927 short story ‘A Short Trip Home’: ‘They were helpless yet brutal, unhopeful yet confident. It was as if they felt themselves powerless to originate activity, but infinitely
The subject of plagiarism, ‘In a moment of hasty misjudgment a whole paragraph of description was lifted out of this tale where it originated, and properly belongs, and applied to quite a different character in a novel of mine. I have ventured none the less to leave it here, even at the risk of seeming to serve warmed-over fare. - F. Scott Fitzgerald.’ In *Bernice Bobs Her Hair* (Harmondsworth: Penguin, 1968), pp. 109, 106.” From Oliver Harris footnote.

EX, p. 15. Section takes the name of this short story.

WSB, pp. 149-150. (126)


Edward Morgan Forster (1879-1970) British novelist. Author of *A Passage to India, A Room With a View, Howard’s End* and others. Forster was a member of the Bloomsbury group.

“Ah yes... Find some old dream notes in *Jaguar Woman* by Lynn Andrews. The supervisor is connected to, or perhaps is, Fielding from *A Passage To India*, one of those very decent English types with a dim view of life and death.

Anything after death?
‘I’m afraid not!’ Fielding says.” ME, p. 27.

Forsyth, Frederick. Frederick Forsyth (1938- ) British novelist. Best-selling author of *The Dogs of War, The Odessa File, The Fist of God, The Day of the Jackal* and others. Burroughs considered Forsyth to be one of the best authors of what he called, “airplane reading.” (27, 96)


Fortune, Dion. *Psychic Self Defense*. York Beach, Maine: Samuel Weiser, 1994. (G) Dion Fortune (1890-1946) Born Violet Mary Firth in North Wales. A member of the Golden Dawn, Dion Fortune later helped form The Society of the Inner Light. She was the author of many books including this title, her
most well known.

“Their most articulate spokeswoman, Dion Fortune, who was a leading member of the London- based psychic Society of Inner Light, identifies the succubus in her book Psychic Self Defense (1930): ‘The psychic is of the opinion that the lustful imaginings of men’s hearts do indeed produce artificial elementals and have an objective etheric existence?’ Now, although she was an adept explorer into the occult and wrote at great length about it through her adult life, Dion Fortune’s attitudes toward sex were still bound by the period she lived in, so she was always outraged by the lewd sexual approach of these creatures.” WWB, pp. 186-187. (78)

Foster, Alan Dean. (G) Alan Dean Foster (1946- )American science-fiction writer. Author of many books including Orphan Star, Alien, and Blood Hype. He was also the ghost writer of Star Wars, for George Lucas. Burroughs had a copy of Orphan Star in the archive at OSU and expressed admiration for some of Foster’s works.

“...I can just name the few good science-fiction books that I have read - there are not very many. (...) Alan Dean Foster does a good one every once in a while. Some of them are at least entertaining.” CWWB, p. 119.

Foster, Alan Dean. Blood Hype. NY: Ballantine, 1981. (G) AM, pp. 196-201. (127)

Fowkes, Aubrey. Nineteen: A Last Diary of the Teens By a Boy. London: Fortune Press, 1952. (F) First scrapbook contains a “...story by H. G. Wells about a gentle ghost. There is also material from something called, ‘A Diary of the Teens’, from which derives the name Audrey. This so-called diary in a number of volumes, was about a queer boy in the 1920’s at Oxford or was it Cambridge and on his vacations in France. I had only the final Teen Diary when Audrey was nineteen.” WSB, p. 205.


Burroughs read France, Oscar Wilde and Remy de Gourmont in the Little Blue Books as a young man at the Los Alamos Ranch School. (98-99)

Freud, Sigmund. (B) Sigmund Freud (1856-1939) Austrian neurologist and founder of psychoanalysis. Burroughs was not a Freudian and criticized psychoanalysis on several occasions. He did however, undergo psychoanalysis and tried his hand at lay psychoanalysis on Jack Kerouac and Allen Ginsberg at Columbia. "I have read practically everything that Freud ever wrote. About twelve volumes. So I'm very well acquainted with this whole theory." WWB, pp. 138-139.


Garret, Eileen. (F) Eileen Garret (1893-1970) Irish born medium and psychic. Author of Adventures In the Supernormal, The Sense and Nonsense of Prophecy and Many Voices. She is probably most well known for her channeling of Lieutenant H. C. Irwin, Captain of the R101 airship, two days after it crashed. Garret claimed to have communicated with Irwin and proceeded to give a highly technical account of how the airship crashed. According to the experts who were in charge of the investigation her account was accurate in every way. E. F. Spanner, in his book The Tragedy of the R101, concurs with all of Garret’s statements. Brion Gysin knew Garret and was profoundly attracted to her work. The title of Brion Gysin’s book, Here To Go: Planet R101 was inspired by the incident described by Garret. MKA, p. 30.

Genet, Jean. Jean Genet (1910-1986) French novelist, playwright, poet, and activist. Genet was the author of several plays, a collection of poetry, and several novels including Miracle of the Rose, The Thief’s Journal, Funeral Rites, Our Lady of the Flowers, Querelle and Prisoner of Love. Burroughs consistently listed Genet among his favorite writers and on several
occasions said that Genet and Samuel Beckett were his favorite authors. He called him a great storyteller and a wonderful writer, but did not consider him a verbal innovator like Fitzgerald or Eliot. Burroughs and Genet, along with Terry Southern and Allen Ginsberg covered the Chicago Democratic Convention in 1968, for “Esquire” magazine. This was their only meeting, and according to Burroughs, they got along very well, even though his French was poor and Genet’s English was non-existent.

Genet of Chicago: “It is time for writers to support the rebellion of youth not only with their words but with their presence as well.” EX, pp. 93-95.

“Jean Genet once said that he started to write at birth. I think that is true of any writer.” LIW, p. 15

WSB to Ed de Grazia on Jean Genet in 1965: “Burroughs said that the difference between them was that Genet was fond of prison while he was not.” LO, pp. 343-344.

“He (WSB) remembered what Jean Genet had said: ‘There was the French language and there was me and I put one into the other and now it’s finished- C’est fini.’ For him, it was the same- C’est fini. LO, p. 612.

From Burroughs’ dust-jacket blurb for Robert Gluck’s Jack The Modernist, “Gluck reminds one of Genet and the transmutation of sex into something beyond sex. Not since Genet have we seen such pure love of the body and soul—seen as one palpable flesh.”

From Burroughs’ dust-jacket blurb for Gary Indiana’s Horse Crazy, “Fascinating to every man, no matter what his sexual tastes—like the characters in Genet.”

Jeff Shero: “Why do you think Genet is the only one who has taken responsibility for his characters? What about Kesey? You know Kesey’s book, One Flew Over the Cuckoo’s Nest?”

WSB: Sure. It was simply that Genet was one of the first ones to state this. (…) Genet recognized it, yes, possibly before I did.” BL, pp. 104-105.

Used in cut-ups, TTM, pp. 6-7. Used in cut-ups. WSB, p. 163.


“The Miracle of the Rose” appears in The Wild Boys, p. 73, as a book found by one of the characters in The Wild Boys. According to Eric Mottram in his Algebra of Need, this is a “transformation of Jean Genet material.”
“J. E. Rivers: You called a section of The Wild Boys ‘The Miracle of the Rose’. Is that an allusion to Genet’s novel of the same name?
WSB: Yes. I thought The Miracle of the Rose was a great book. All of Genet’s books are great.” CWWB, p. 101.

“Thoughts that arise palpable as a haze from the pages of Jean Genet’s Prisoner of Love.
I have never felt close to any cause or people, so I envy from a distance of incomprehension those who speak of ‘my people’. Jews, blacks, Palestinians, Chinese... But to affiliate myself with any such aggregate would be an act of brazen dilettantism that I could not begin to carry off.(...) Genet is concerned with betrayal, to me a meaningless concept, like patriotism. I have nothing and nobody to betray and in consequence I am incorrigibly honest.” ME, p. 6.

“Genet is concerned with betrayal. I have nothing and nobody to betray, moi. In Prisoner of Love a perceptive black officer from Sudan named Mubarak says to Genet: ‘The Israeli soldiers are young. Would you be glad to be with them? I expect they would be very nice to you.’” ME, p. 8.

‘‘Like other leaders he stood up the instant a fedayeen came into Arafat’s office. The fighter, bringing in a newspaper, a telegram, a cup of coffee, or a pack of cigarettes, was bound to know what it meant: If you’re a hero you are as good as dead so we render to you a funeral tribute. We’ve got springs under our seats and as soon as a hero comes in, we are ejected into mourning.’
What a writer and what a meaning sensitive observer. ‘I grovel in admiration.’ This phrase I lift from a book where some behind-the-lines scotch-drinking PLO speaks of a girl who will ride a donkey loaded with explosives into Israeli lines. It occurred to me that prostrate groveling would be a wise procedure for anyone in the vicinity of this admirable act(...) Genet returns to the story of the cid who kissed the leper. Now leprosy is one of the least contagious of diseases, so the saintly cid was in no danger of infection. Bring me a leper and I will kiss it. (...)’
Genet continues: ‘There are still two or three hospitals that look after lepers. But do they really look after them? Perhaps experts inject people with the virus so that future cids can show what heroism and charity an Arab is capable of.” ME, p. 11.
Burroughs compares My Education to Prisoner of Love: “It’s very much in that line in that it has no central theme. It goes, just like he goes, off on tangents and this and that. This is the same format, though not the same content.” MILES, p. 246.


Genet, Jean. The Thief’s Journal. NY: Grove Press, 1964. From Burroughs’ foreword to the Herbert Huncke Reader (p.ix), "In The Thief’s Journal, Genet says there are very few people who have earned the right to think." (19, 100, 127)

Gibson, William. (H) William Gibson (1948- ) American born science-fiction writer living in Canada. Gibson is the author of Neuromancer, Count Zero, Mona Lisa Overdrive, The Difference Engine (with Bruce Sterling) and Burning Chrome. Gibson is considered the founder of the cyberpunk movement and is credited with anticipating the internet in his fiction. Gibson cites Burroughs as his biggest influence and Burroughs claimed to like his work. Burroughs contributed a dust-jacket blurb for the hardback edition of Neuromancer, which stated that Gibson was saying what he had been trying to say for years.
BL, p. 752.

Gide, Andre. (B) Andre Gide (1869-1951) French poet and novelist. (B) Gide was the author of critical studies and many books including The Counterfeiters and Madeleine. Burroughs read Gide at an early age but did not seem to be influenced greatly by his work. Burroughs, in 1936, quotes Gide on communism, “...Andre Gide had visited the Soviet Union and pronounced it ‘the God that failed.’” LO, p. 63. (58)

Gide, Andre. The Counterfeiters. NY: Knopf, 1952. (C)
“With Hal Chase, Burroughs and Kerouac acted out scenes from Andre Gide’s novel The Counterfeiters, the story of a motiveless murder...” LO, p. 97.

On hanging and orgasm: “It’s a very old image. You find it in the whole concept of the Liebestod. It is very much a Nordic image. You find the actual
practice of sacrificial hanging described in The Bog People by Professor Glob. I believe that was his name.” CWWB, p.107.
COTRN, p. 86.

Johann Wolfgang Goethe (1749-1832) German poet. Author of Faust.
"When you don't have this dying and becoming, You are only a sad guest on the dark Earth." TWL, p. 4.
From The Eternal Feminine: “Till this thought has you possessed: Die and be reborn! You are but a dreary guest On this earth forlorn.” Translation by D. G. Wright.

Gogol, Nikolai. Dead Souls. NY: Modern Library, 1936. (C) Nikolai Gogol (1809-1852) Russian writer. Author of Dead Souls, Revizor and Cossack Tales. According to Allen Ginsberg, Burroughs also had the Nabokov biography of Gogol in his library when they first met at Columbia. (1)

Author of Lord of the Flies, Pincher Martin and others.
Used in fold-ins, TTM, p. 97.

"Reading Demons, Etc. by Felicitas D. Goodman (...) The syndrome of demonic possession is (as) clearly delineated as any illness. (...)"
"In the name of the Father and Jesus and the Holy Ghost, I command you to leave the body and soul of William Seward Burroughs II.” LW, p. 209-210.

An early influence for Burroughs, who read Anatole France, Oscar Wilde and Remy de Gourmont as a young man at the Los Alamos Ranch School.
“Favorite quotes:
‘J'aime ces types vicieux qu’ici montrent la bite.’
On wall of outdoor pissoir in Paris.
‘Simon, aime tule bruit des pas surles fevilles mortes?’ - Reme de
Gourmont...” LW, p. 49.  
(“Simone, do you like the sound of stepping on dead leaves?”)  
(98, 99)  

William Goyen (1915-1983) American writer. (127)  

WWB, p. 135.  

Green, Julian. Julian Green (1901-1998) Prolific French writer. Author of Leviathan, The Closed Garden, If I Were You, The Pilgrim of the Earth and The Other Sleep. Burroughs was an admirer of Julian Green and mentioned four of his books on the Naropa list of neglected works. He also listed his book, The Pilgrim of the Earth in a list of neglected books for Antaeus. He claimed to like his supernatural themes and refuted Genet’s statement that Julian Green was not a writer. However, on another occasion, in reference to Blatty’s The Exorcist, Burroughs stated, “I don’t care for supernatural themes.” See Blatty, this section. (40)  


“(the) evil old transfer artist in If I Were You, by Julian Green: ‘My God, what a face! What a filthy face. Marked by age, extreme experience, and wickedness.’” LW, p. 228. (126)  

Green, Julian. The Other Sleep. London: Pushkin, 2002. (126)  


Greene, Graham. Graham Greene (1904-1991) British novelist. Author of The Man Within, Brighton Rock, The End of the Affair, The Heart of the Matter, Our Man In Havana and The Power and the Glory. Graham Greene was a favorite of Burroughs’. The only published negative criticism of
Greene, by Burroughs, was his emphasized irritation for *Travels With My Aunt*. He was still praising *The Power and the Glory*, as a “great book” in his final journals published in *Last Words*.

On the police officer who arrested WSB for drunken driving and public indecency: “‘He saw at once,’ Burroughs recalls, ‘that I was not a member of what Graham Greene calls the torturable classes.’” *LO*, p. 148.


Used in cut-ups, TTM, pp. 6-7. (7, 40, 42, 61, 63, 64, 75)


“It’s a good book. It’s got a strange shape. He’s suddenly saying you’re a bad Catholic. That’s a very good book. (...) It’s about boys - seventeen year-old boooooooiiiiyyyyss. With razor blades strapped on their fingertips or something. I never got into that razor blade thing exactly...” *WWB*, p.12.

Used in cut-ups, WSB, p. 240.


“What hope feels like is from Graham Greene *The End of the Affair*.” *WSB*, p. 162.

Used in cut-ups, WSB, p.163.


“‘Greene’ in *The Heart of the Matter*, lists three types can be happy: (1.) The Unaware. Don’t see. Won’t see - some insulated with $$$ (2.) The Coarse. Hard, evil, like Bugsy Siegel - looks pretty well satisfied with himself, and a horrid sight it is, the ugliness bursting through-” *LW*, p. 33. (Burroughs does not list the third.)

In a Scientology auditing session Burroughs got a “release point” during a “reading”: “...Scobie, the character in the Graham Greene novel *The Heart of the Matter*, with his rusty handcuffs on the wall.” *LO*, p. 441. (Burroughs appears to be associating personal pain with that of Greene’s character.)


Essay from *ROCF*, pp. 4-8. (65)


Quoted in WSB, p. 163.


Greene, Graham. *The Quiet American*. NY: Viking Penguin, 1991. (E) “Now I remember Graham Greene wrote *The Quiet American*, a great book. I hadn’t read it before, but I got to the point of the milk bar (...) You know the explosion in the milk bar. He’s looking around in this milk bar, and I said wait a minute, time to hit the floor. I knew when the explosion was going to take place. I hadn’t read it yet. And that was about two years before the same explosion happened in the milk bar in Algiers. (...) Wow! Graham Greene had written that.” BL, p. 104.

BF, pp. 75-76 / WWB, p. 12. (70)

Grey, Zane. (1872-1939) Popular American author of westerns including *Riders of the Purple Sage*. (130)


BL, p. 304.

although they did not become close friends and collaborators until the 1950s. It was while Gysin and Burroughs were both living at 9 rue Git-le Coeur (the Beat Hotel) that Gysin discovered the cut-up method. They collaborated on many books including Minutes To Go, The Exterminator, Brion Gysin Let the Mice In, The Third Mind and the original limited edition of The Cat Inside. Gysin’s calligraphic art style was an inspiration for Burroughs’ own art, from his earliest work for the cover of the first Olympia edition of The Naked Lunch, to his later work with painting in the 1980s and 1990s. Gysin died of cancer in 1986. Burroughs said that Brion Gysin was the only man he ever respected and he did not begin painting as a career until he died. More on Gysin can be found in Terry Wilson’s book, Here To Go: Planet R101, and Back In No Time by Andrew McKenzie.

Book review of The Process in ASML, p. 67. (124-126)


Hammett, Dashiell. (C) Dashiell Hammett (1894-1961) American writer of “hard-boiled” detective literature. Author of The Maltese Falcon and The Thin Man. Burroughs claimed to have been influenced by Raymond Chandler and Dashiell Hammett. He said that this type of fiction could only go so far, although he was an admirer of the genre. AM, p. 9 / MKA, p. 23. (30, 55)

Haring, Keith and Brion Gysin. Fault Lines. Item #192. WSB’s copy. AG&F. (H) Keith Haring (1958-1990) American artist. Haring and Burroughs collaborated on more than one project. The most well known is Apocalypse, complete with Burroughs text and Haring art. This copy of Fault Lines (Gysin and Haring) was Burroughs’ copy and was given to the Allen Ginsberg auction at Sotheby’s by the Burroughs estate, in 1999.

Harris, Frank. (A) Frank Harris (1854-1931) Irish born author of My Life and Loves, The Bomb and a biography of Oscar Wilde. Burroughs was familiar with Harris from an early age. “Was it Frank Harris said he never saw an ugly woman till he was thirty? It was, as a matter of fact..... Let’s go back to the hotel to have a drink.” Queer, p. 80.
Heinlein, Robert A. _Stranger in a Strange Land_. NY: Berkley, 1961. (F)
“I’m not happy with the book either. You know, science-fiction has not been very successful.”

Burroughs confesses that his cat, Smoky, was named after the “narc” in _Narcotic Agent_, TCI, p. 29.

Hemingway, Ernest. Ernest Hemingway (1899-1961) American writer. Author of _Across the River and Into The Trees_, _Death in the Afternoon_, _Farewell to Arms_, _For Whom the Bell Tolls_ and _Old Man and the Sea_. Hemingway worked as an ambulance driver during the first World War.
Burroughs’ interest in Hemingway's work was certainly two-fold. His conflicted relationship with Hemingway's literary output and his lifestyle ranged from his absolute praise of “The Snows of Kilimanjaro,” calling it one of the greatest stories in the English language to his scorn of books like _Green Hills of Africa_ and _Death in the Afternoon_. He believed that the early work was full of potential but that later in life, Hemingway was too influenced by his image and the perception of himself as “Poppa Hemingway.” However, despite his consistent criticism Burroughs was still quoting Hemingway in his final journals.
"What is it in a man’s blood make him like that?” - Hemingway." L.W, p. 213.
"Remember buck-toothed Eleanor Roosevelt and her ‘MY DAY’. As Hemingway said: ‘She had great charm. What is charm? Something sincere, outgoing, and pleasant to see. Some folks get sincere, and something unsightly emerges.” L.W, p. 119. (From Carlos Baker’s _Ernest Hemingway: A Life Story_. NY: Scribners, 1969: "Ernest liked (...) Eleanor Roosevelt, whom he later described as enormously tall, thoroughly charming, and deaf as a post.” p. 315.

Hemingway, Ernest. _Across The River and Into The Trees_. NY: Scribners,
1950. (D) (102, 103)

Hemingway, Ernest. *Death In the Afternoon*. NY: Scribners, 1950. (D) "It is very dangerous to be a man and few survive it." APIH, p. 38. From *Death In the Afternoon*: “Old Lady: It must be most dangerous then to be a man. It is indeed, Madame, and but few survive it.” p. 103. (102)


Hemingway, Ernest. *For Whom The Bell Tolls*. NY: Scribners, 1940. “Smell of death.” APIH, p. 28. From *For Whom The Bell Tolls*: “He had a gray face from heart trouble and gypsies said that he carried death with him but that he could flick it away with a cape as you might dust a table. Yet he, who was no gypsy, smelled death on Joselito when he fought at Talavera. (...) And I tell you that I smelled death on your colleague who was here. (...) In the last season of Ignaci Sanchez Mejies he smelled so strongly of death that many refused to sit with him in the cafe.” pp. 253-257.


Hemingway, Ernest. *Old Man and the Sea*. NY: Scribners, 1952. (D) "It's good from a mythological point of view. All this talk about the noble fish and all that crap..." BL, p. 812.

Hemingway, Ernest. *Winner Take Nothing*. London: Granada, 1977. “A Natural History of the Dead.” “I am now settled in my own house in the Native Quarter which is so close to Paul Bowles' house I could lean out the window and spit on his roof if I was a long range spitter and I wanted to spit there.” (“Burroughs' phrasing here reworks Hemingway’s ‘A Natural History of the Dead’: ‘...and a hole in back you could put your fist in, if it was a small fist and you wanted to put it there...' In Ernest Hemingway, *Winner Take Nothing* (London: Granada, 1977), p. 126”) From Harris footnote. LWSB, p. 265. (87)


Henry, Thomas Anderson. The Plant Alkaloids. London: Churchill, 1913. (B) (129)

Herbert, David. The Jonah. NY: Signet, 1981. (H) “Reading about a flood when here is a newscast of helicopter crashing into the Hudson because of the thunderstorm. It was named the Mickey Mouse. The helicopter was hit by lightning. All this in my book, accompanied by a tidal wave that wiped out a town. In The Jonah by David Herbert.” ME, p. 127.


Herbert, James. Lair. NY: 1979. (G) (132)

Herbert, James. The Rats. London: Pan, 1974. (G) (132)

Hergesheimer, Joseph. Joseph Hergesheimer (1880-1954) American novelist. His first noted novel, which helped him achieve literary distinction, was The Three Black Pennys (1917.) A prolific author who achieved best-seller status. His works are not well known today. Burroughs stated that he was one of his
favorite authors, but only made this statement once in print. Hergesheimer is the author of *Swords and Roses, Java Head* and many others. (7)


“The flashback and flash forward. Consider Lewis Herman. He’s pretty hardcore. His rules are hard and dogmatic and apply strictly to commercial films. ‘Realism is often killed’ he says, ‘with still another popular device, the flashback... the flashback impedes motion... Flashbacks fritter suspense.’ (Herman, pp. 66-7) You see, the audience wants to know what happens next, not what happened before. According to Herman, ‘It is the motion picture’s task to create... the illusion... that the shadows... on the screen are real people undergoing real experiences, in the immediate present.’ (ibid, p. 67) In other words, the audience has to believe what they know to be untrue. They must maintain this illusion to maintain their interest in the film. And the flashback, he adds, does not occur in real life. Well, as I’ve said, it certainly does occur in real life. Herman doesn’t even consider the flash-forward, which, I suppose, he would think further violates the illusion of immediacy.” DP, p. 297.


AM, pp. 196-201.


Burroughs, with near success, attempts to make the argument that the Holy Ghost is an incubus: ‘(I’m quoting from Luke, Chapter 1): ‘The Angel answered and said unto her, ‘The Holy Ghost shall come upon thee.’ Now, in this case the Holy Ghost is an incubus.’ WWB, p. 186.


Burroughs was a friend of Hopkins. Brion Gysin lost his toe in a motorcycle accident in which Hopkins was driving. Burroughs contributed dust-jacket blurbs for three of Hopkins’ books.

Horan, James D. *The Desperate Years*. NY: Crown, 1962. (F) The transcript of Dutch Schultz’s last words appears on pp. 185-186. Mentioned in *So Who Owns Death TV*: BF, pp. 99, 304. 1965: “Burroughs also saw quite a lot of the painter David Budd, whom he had known in the Beat Hotel days. It was Budd who gave him a book called *The Desperate Years*, in which there was a passage quoting the strange stream-of-consciousness last words of the dying gangster Dutch Schultz.” LO, p. 419.

Hubbard, L. Ron. (F) L. Ron Hubbard (1911-1986) American born science-fiction & fantasy writer. Creator of *Dianetics* and the Church of Scientology. Burroughs became interested in Scientology during the 1960s. His primary fascination focused on the E-meter and the engram. The “engram” is defined as a word or image which actually contains pain, a concept that Burroughs was willing to accept based on his ‘word as virus’ philosophy. His participation and obsession with scientology ended in the late 1960s. Burroughs’ history and involvement with the organization and its theories can be found throughout his work. See *Ali’s Smile and Naked Scientology* and *The Job* for the most in-depth accounts of his shifting beliefs in L. Ron Hubbard’s “science-fiction religion.” Paulette Cooper, in her book, *The Scandal of Scientology*, briefly mentions Burroughs. See also Robert Kaufman in section one of this book.


"I said: 'L. Ron Hubbard needs a knife in the gizzard.' And I demonstrate with an assassin knife from Alamut how one strikes upward under the left rib cage to the heart." LW, p. 11.

Burroughs’ final thoughts on Scientology:

“The ‘dirty thirties’ as the Scientologists call them. Don’t know why. What the hell is auditing? Listening to trauma and passing it on. Here is one revolting process: look at someone on the street, and imagine everything that is wrong with you is wrong with him or her. (Unburden that whole load of shit on some passerby. May encounter a tough one, catches on straightaway and throws it back with intent and interest.) See what I mean?

I sure do see exactly what you mean- imagine every disgusting and abject thing about someone sitting opposite in the subway, bus-or nail one down walking. See his shoulders droop, look at that look of shame on an Assistant Professor, as vile images flood his brain. (There is no doubt about it: Scientology is evil and basically ill-intentioned and nasty.)” LW, pp. 60-65.

MILES, pp. 114-115.

"Remembering has many levels. We remember our operations under anesthesia according to L. Ron Hubbard - *Dianetics* - went on to Scientology, which you would do well to look into." LWSB, p. 429.


Used in cut-ups, TTM, pp. 6-7. (17, 70)


Used in cut-ups, TTM, p. 89.


Isherwood, Christopher. The Condor and the Cows: A South American Travel Diary. NY: Random House, 1949. Christopher Isherwood (1904-1986) English born writer who moved to America in 1939 and lived in California until his death. He was the author of Berlin Stories, I Am A Camera, Mr. Norris Changes Trains and Journey To A War (with W.H. Auden.) His Berlin Stories were adapted into the well known musical, Cabaret. BL, p. 368.


Jackson, Charles. The Lost Weekend. NY: Rinehart, 1944. (C) Burroughs claimed to read books in order to learn about a particular subject. He said that he read The Lost Weekend to learn about alcoholism. This book was said to have been on Burroughs’ bookshelf when he met Allen Ginsberg and Jack Kerouac at Columbia. (1)


“You’ve heard of the Monkey’s Paw, haven’t you? That’s one of the best wishing stories I’ve ever read. There’s three wishes to it. Some fakir had devised this to show that you have to be very, very careful when you make a wish or you might get into real bad trouble. These people make three wishes on this Monkey’s Paw. They need 200 pounds for payments on their house. What’s wrong with that? Wish for 200 pounds. And they say, It moves. The hand moves. Their son was working in some plant and the next day they hear someone knocking on the door. I’m afraid we have some bad news for you, the man says, you son is- Well, the company assumes no liability, but we are prepared to pay you the sum of 200 pounds. Then they realize what they’ve gotten into. So the woman says, Wait a minute, we have some more wishes coming. Wish for him back. And the man says, you don’t know what you’re doing. You don’t realize the state he was in. He was all torn to pieces. Anyway she makes the wish and the son knocks on the door.” BL, p. 757. (127)

Jacobson, Edmund. Progressive Relaxation: A Physiological and Clinical Investigation of Muscle States and Their Significance in Psychology and Medical Practice. Chicago, IL: University of Chicago Press, 1929. (C) (9)


Jaynes, Julian. The Origin of Consciousness in the Breakdown of the Bicameral Mind. Boston, MA: Houghton Mifflin Co., 1976. (G) Julian Jaynes (1920-1997) American philosopher. Harvard and Yale educated. Burroughs was very interested in Jaynes’ theory of the bicameral mind. The following quote is from Julian Jaynes’ introduction: “At the heart of this book is the revolutionary idea that human consciousness did not begin far back in animal evolution but is a learned process brought into being out of an earlier hallucinatory mentality by cataclysm and catastrophe only 3000 years ago and still developing. The implications of this new scientific paradigm
extend into virtually every aspect of our psychology, our history and culture, our religion—and indeed, our future. In the words of one reviewer, it is "a humbling text, the kind that reminds most of us who make our livings through thinking, how much thinking there is left to do." This idea seemed to appeal to Burroughs.

"If you can get right to the non-dominant side of the brain, you’ve got it made. That’s where the songs come from that sing themselves in your head, the right side of the brain. Curiously enough, the most interesting thing about Julian Jaynes’ book *The Origin of Consciousness in the Breakdown of the Bicameral Mind* is all Jayne’s clinical evidence on people who’ve had various areas destroyed. The non-dominant side of the brain can sing, but it can’t talk. You can say to it: ‘Okay, if you can’t say it, sing it.’" WWB, p. 5.

"There’s a very interesting book I mentioned earlier called *The Origin of Consciousness in the Breakdown of the Bicameral Mind* by Julian Jaynes. His theory is that the first voices were hallucinated voices, that everyone was schizophrenic up till about 800 B.C. The voice of God came from the non-dominant side of the brain, and the man who was obeying these voices, to put it in Freudian terms, would have a superego and an id but no ego at all. Therefore no responsibility. This broke down in a time of great chaos, and then you get the concepts of morality, responsibility, law, and also divination. If you really know what to do, you don’t have to ask. Jaynes’ idea was that early men knew what to do at all times; they were told, and this was coming from outside, as far as they were concerned. This was not fancy, because they were actually seeing and hearing these gods. So they didn’t have anything that we call ‘I’. Your ‘I’ is a completely illusory concept. It has a space in which it exists. They didn’t have that space, there wasn’t any ‘I’ or anything corresponding to it..." WWB, p. 9.

"There’s an interesting book entitled *The Origin of Consciousness in the Breakdown of the Bicameral Mind*. The author, Julian Jaynes, postulates that the awe in which the ancient priest-king was held derived from his ability to produce his voice in the brains of his loyal subjects. This is the voice of God, which funnels through the non-dominant brain hemisphere. Jaynes cites clinical evidence; stimulation of the non-dominant hemisphere caused experimental subjects to hear voices..." “Sects and Death,” RAI, p. 49. WWB, p. 140 / AM, p. 90 / BL, p. 449.

(Dreamfields was incorrectly listed as being by John Brunner on the Naropa list of neglected works.) (126)

Johnson, Captain Charles. *A General History of The Most Notorious Pirates.* From this book Burroughs borrowed the Captain Mission character that appears in his *Cities of the Red Night* and *Ghost of Chance.* He states the edition in GOC as London, 1724. *Lives of the Most Notorious Pirates* by Captain Johnson. The book was in Burroughs’ home library. The edition which he owned was the Folio Society, 1962 edition. There were at least two editions of this book available in print at the time of this writing. Both bear a different title: *Pirates,* published by Creation Books in 1999, which includes the Captain Mission chapter entitled, “Of Captain Mission and his Crew”, pp. 340-372, and *A General History Of the Robberies and Murders of the Most Notorious Pirates,* published by the Lyons Press, in 1998 and does not include this chapter. A controversy exists on the validity of the history and the existence of Captain Mission. In fact, there is even a controversy over who actually wrote the book. Many speculate that Captain Johnson was really Daniel DeFoe and that fictional accounts are sprinkled throughout true histories in order to make them more believable.

Johnson, Samuel. Samuel Johnson (1709-1784) Dr. Johnson or The Great Cham of Literature. English lexicographer, critic, writer and conversationalist. Responsible for the Johnson Dictionary published in 1755. “Reminds me of Johnson’s magnificent letter to Lord Chesterfield: ‘Some five years ago, when I first asked your help on this project (a dictionary), I had already exhausted the means to please that a retiring and uncourtly scholar can possess, and no man likes to have his all rejected. Is not a patron, my lord, one who watches with indifference a man struggling in the water, and when he has reached shore, encumbers him with help? Your help, had it been early, I would have deeply appreciated. But it has been delayed until I am solitary and cannot share it, until I am known and do not need it.’ (This is from memory and needs reference to original.)

Johnson said of Lord Chesterfield’s letters to his son: ‘They teach the manners of a dancing master, and the morals of a whore.’ Leads me to an old project- favorite passages.” LW, p. 224.

From Burroughs’ introduction to Gregory Corso’s *Mindfield* discussing Corso’s refusal to eat wild boar at a restaurant: “I chided him overbearingly
for being provincial, and took a mouthful myself- and came near to spitting it right out on the plate, with the words of Samuel Johnson when he spat out some over-hot food: ‘A fool would have swallowed that.”


‘I did not go into my domestic life in Junk because it was, in the words of Sam Johnson, ‘Nothing to the purpose’.‘ LWSB, p. 118. (This quote is from “The Life of Thomas Gray”, and appears in A Johnson Reader on p. 435: “If this be said of Musick, it is nonsense; if it be said of water, it is nothing to the purpose.”)


AM, p. 32.

The initial inspiration for Cities of the Red Night was a thriller by James Jones called A Touch of Danger, set on the island of Spetsai (which Burroughs had visited in 1973.)

Joyce, James. James Joyce (1882-1941) Irish writer. Author of Portrait of the Artist as a Young Man, Ulysses, Finnegans Wake, Chamber Music and Dubliners.

Used in cut-ups, TTM, pp. 6-7. (18, 19, 22, 39, 51, 70, 88)


“I think Finnegans Wake rather represents a trap into which experimental writing can fall when it becomes purely experimental.” TJ, p. 55.


From Burroughs’ foreword for Denton Welch’s In Youth Is Pleasure, “When James Joyce made people aware of their own stream of consciousness he was accused of being totally unintelligible. Now it is easier to comprehend Ulysses. Once the breakthrough is accomplished it becomes part of general awareness.”

FHA, p. 32 / CWWSB, p. 124.
AM, pp. 40, 49. (108, 113)

Ernst Juenger (1896-1998) German novelist. (127)


Kafka, Franz. Franz Kafka (1883-1924) Austrian poet and writer. Author of *The Trial, The Castle, Amerika*, and several volumes of short stories and letters, none of which were published during his lifetime. Burroughs confessed, on numerous occasions, that Kafka was one of his favorite authors and used his work in the cut-ups. Burroughs mentioned him throughout his career, in his fiction and non-fiction.
"Franz Kafka, one of Bill's favorite authors..." MILES, p. 99.
Used in cut-ups, TTM, pp. 6-7.
Kafka’s "point of no return." TWL, p. 12.
AM, p. 49. (8, 9, 18, 34, 39, 42, 43, 51, 53, 66, 70, 88)


Quote in NE, p. 138. (31, 32)

"crossed out - 'have sex even if he doesn't like it, and just does it to oblige once in a while. Do you know Kafka’s In The Penal Colony? Where the officer says after six hours of the script writing in the flesh of the scriptee, we offer him a little rice pap: 'And not one in my experience ever refused the rice pap.'" ("The reference to 'In The Penal Colony' alluded to his readiness to accept any relationship with Marker than none at all. See 'In the Penal Colony' in The Collected Stories of Franz Kafka, edited by Nahum Glatzer (Harmondsworth: Penguin, 1988), p. 150) From Oliver Harris footnote.
Kamiya, Dr. Joe. (F) Dr. Kamiya was a biofeedback pioneer who was studying altered states of consciousness, in 1958, at the University of Chicago. His interest in brain-wave activity during the 1960s was what would have interested Burroughs.
One of the "experts" listed by Burroughs, "who could define the uses and limitations of this instrument" (the E-meter). ASNS, pp. 92-93.

‘A Hashish House in New York’ is a tour-de-force of 19th Century purple prose, admonishing the reader of the terrible fate that may await those who die addicted to drugs, condemned to hover over living users in the vain hope of relieving incarnate withdrawal.” From Burroughs’ introduction to The Drug User, p. xv. This introduction is the same essay as the one included in the High Risk anthology; however, this book adds an additional paragraph in which Burroughs discusses the contents of the book.

Kanon, Joseph. Los Alamos: A Novel. NY: Dell, 1997. (H) Burroughs attended Los Alamos as a child, when it was still a ranch school.
"Reading a novel set in Los Alamos, in the mad days of the Manhattan Project.” LW, p. 222.

Kaufman, Robert. Inside Scientology. London: Olympia Press, 1972. (F) The first non-fiction book to be published by the Olympia Press. A controversial expose of L. Ron Hubbard and the church of Scientology. Scientologists tried to have the book banned in England. Maurice Giordias, the owner of Olympia press, successfully defended the book, but financial strain on the publishing house finally brought Olympia to its knees. Giordias believed it was the scientologists who were behind the debacle. He claimed that over five thousand booksellers and associates received letters on the Olympia Press letterhead, claiming that the publisher was no more. It was to be the penultimate publication of Olympia in its then incarnation. The last book was President Kissinger. For a complete history see John De St. Jorre’s Venus Bound: The Erotic Voyage of the Olympia Press and its Writers.


"To think how they must ache in icy hands and mail.' Keats, 'St. Agnes' Eve.' They’ll have swift steeds that follow.” LW, p. 46. (The poem appears in the above title on p. 230, line 18: “To think of how they may ache in icy hoods and mails.”)


One of Burroughs’ favorite lines: “Magic casements opening on the foam of perilous seas in fairy lands forlorn.” - Keats.” LW, p. 49.

"punch a hole in the Big Lie. Punch a hole for me. Punch a hole for 'magic casements opening on the foam of perilous seas in fairy lands forlorn.' (Keats).” LW, p. 191.

The poem appears in the above title on p. 251, lines 69-70, “Charmed magic casements, opening on the foam/ Of perilous seas, in fairy lands forlorn.”

Kerouac, Jack. John-Louis Lebris de Kerouac (1922-1969) American born French-Canadian novelist and poet. Jack Kerouac is credited as being the founder of the Beat Generation. His works include On The Road, Dr. Sax, The Town and the City, Visions of Cody, Maggie Cassady, The Subterraneans, Visions of Gerard, Mexico City Blues, Tristessa, The Scripture of the Golden Eternity, Old Angel Midnight and Scattered Poems. Jack Kerouac was a friend of Allen Ginsberg, who introduced him to William Burroughs in 1944. The three were to become good friends and despite Burroughs’ insistence that he was not a member of the Beat Generation, the three were the core of the movement. Kerouac shared an apartment with Burroughs and they collaborated on a posthumously published novel, And the Hippos were Boiled in their Tanks. Kerouac provided Burroughs with the title of his most famous novel, The Naked Lunch, and they remained friends.
until Kerouac’s death in 1969.

“WSB: I would not place Jack Kerouac in the picaresque tradition, since he is dealing often with factual events not sufficiently transformed and exaggerated to be classified as picaresque.” BL, p. 273.

“Kerouac was a writer. That is to say he wrote. Many people who call themselves writers and have their names on books are not writers and they do not write: the difference being, a bullfighter who fights a bull is different from a bullshitter who makes passes with no bull there.” LOKA II, pp. 115-122.

‘High Times’ article and the book entitled Kerouac which was written with Claude Pelieu in 1971, are both devoted to Jack Kerouac and his work.

Used in cut-ups, TTM, pp. 6-7.
Used in cut-ups, WSB, p. 317.
AM, p. 66 / LW, p. 134. (70)

AM, p. 157.


“But helpless pieces in the game He plays
Upon this checkerboard of nights and days;
Hither and thither moves, and checks, and slays,
And one by one back in the closet lays,”

“On this checker board of Nights and Days...
Hither and thither moves
and checks and slays and
one by one back in the closet lays.’

“The moving finger writes and having writ, moves on. Nor all your assets can call that finger back to cancel half a line. Nor all your tears wash out a
word of it.” LW, p. 67. (119)

King, Stephen. The Shining. NY: Signet, 1978. (G) Stephen Edwin King (1947- ) Popular American horror novelist. Stephen King expressed interest in Burroughs’ work and Burroughs had stated that he found The Shining to be a good book. He also claimed to have done a “sort of literary conversation” with King in the early 1980s at New York University. “I thought Stephen King’s The Shining was good. But I was partial to it because it was set in Colorado and I like the west.” BL, p. 514.
“REDRUM REDRUM REDRUM.” AM, p. 45. (96)

“Got this anthology of cat horror, Twists of the Tale, edited by Ellen Datlow - yes, she stooped dat low- and (I’ve forgotten the correct [title]) ‘The Cat From Hell,’ by Stephen King is a hoot.” LW, pp. 68-69.
Burroughs’ “Ruski” also appears in this anthology.

Kittredge, George Lymann. (B) George Lymann Kittredge (1860-1941) American educator. Professor of English at Harvard University from 1888 to 1936. Author of many books including The Language of Chaucer’s Troilus, Chaucer and his Poetry, Gawain and the Green Knight, Shakespeare, Witchcraft in Old and New England, and the editor of The Complete Works of Shakespeare (1936.)
Burroughs attended Kittredge’s Shakespeare course at Harvard.
Ted Morgan discusses the writing method used in his biography of Burroughs: “Mr. Burroughs has an unusually retentive memory...” and “He remembers, for instance, entire passages of Shakespeare which he learned in Mr. Kittredge’s course at Harvard.” LO, p. viv. (57, 60)

Kittredge, Mary. Rigor Mortis. NY: St. Martin’s, 1992. (H)
Photograph of Burroughs reading Rigor Mortis by Mary Kittredge. This book was not in the Lawrence, KS collection, but Kittredge’s book, Kill or Cure was in the library. Both books are medical thrillers. Photograph from Gentleman Junkie: The Life and Legacy of WSB. Jon Blumb, photographer. p. 17.

BL, p. 532.

"The painter who is called will contact the elemental forces of evolution."
PAG, p. 33.
"I am trying like Klee to create something that will have a life of its own, that can put me in real danger, a danger which I willingly take on myself (...) 'The painter who is called will come near to the secret abyss where elemental law nourishes evolution.'-Klee." IZ, p. 128.
Quoted twice in BL, p. 716. (100)

WWB, p. 135.

The Koran. "God is as close to you as the vein in your neck." From LWSB, p. 350. The opening chapter of The Koran: "God is closer to you than your jugular vein." LWSB, p. 350.
"Do not corrupt Allah's WILL, dreading thy actions done." LW, p. 60.

Born in Warsaw, Poland. Burroughs deeply admired Korzybski's, Science and Sanity and in 1939 attended five of his lectures in Chicago. He was very interested in Korzybski's non-Aristotelian system and his belief that either/or thinking was a path toward confusing the word with what the word represents. Burroughs introduced Kerouac, Ginsberg and countless other young people to Korzybski and the errors of either/or thinking.
“Allen, please do me one favor. Get Korzybski’s Science and Sanity and read it. Every young man should get the principles of semantics clear in his mind before he goes to college (or anywhere else for that matter).” LWSB, p. 44
“All name calling presupposes the IS of identity. (...) The whole concept of EITHER/OR. Right or wrong. Physical or mental. True or false. The whole
concept of OR will be deleted from the language and replaced by juxtaposition by AND. (...) The word BE in English contains as a virus contains, it’s pre-coded message of damage, the categorical imperative of permanent condition.” TJ, p. 200.

“As [Alfred] Korzybski, the founder of General Semantics, said, ‘Never talk about ‘Americans’ or any other generalities. Who did what, where, and when? (...) And he [Korzybski] points out that the old either/or dictum is one of the great errors of Western thought. It’s usually both. Either/or is a proposition that doesn’t exist in what little we know about the universe.” JW, p. 151.

Upon giving Kerouac his copy of Science and Sanity, Burroughs commented: “Edify your mind, my boy, with the grand actuality of fact.” LO, p. 91.


Kuttner, Henry. Fury. NY: Prestige, Nd. (F) Henry Kuttner (1914-1958) American science-fiction and fantasy writer. Author of Fury and countless others including several collaborations with his wife C. L. Moore, writing as Lewis Padgett and Lawrence O’Donnell. Fury was one of Burroughs’ favorite science-fiction books and he rarely failed to mention it when asked about science-fiction. He admittedly lifted entire paragraphs from this work for his novel, The Ticket That Exploded. Both concepts, “The Happy Cloak” & “The Siren Web” are from Fury.

The Siren Web and the Happy Cloak-” LW, p. 224.

Long piece on the “Happy Cloak addicts,” TTE, pp. 22, 23.

“...Venus, the actual landscape, etc. This has been a theme in science-fiction for some time. And most writers have equated it with something like South America: a lush tropical scene teeming with poisonous, exotic life forms. I would mention in this connection the novel Fury, by Henry Kuttner, which takes place on Venus, and there are a number of descriptions in science-fiction.” BL, p. 127.

Laguardia, Fiorello H. "The Marihuana Problem in the City of New York" Mayor LaGuardia's Committee on Marihuana. (C) The LaGuardia Report, as it is usually referred, was the first scientific report to state that marijuana was not addictive and was less dangerous than originally reported by Harry J. Anslinger.

"...there were heavy punitive statutes against the use of marijuana, in spite of the 1944 La Guardia report on drug use describing marijuana as harmless. The report, of which he had a copy, stated that 'marijuana is not a drug of addiction...’ “ LO, p. 169. (Article can be found in The Marihuana Papers. David Solomon (Ed.) NY: Signet, 1968. pp. 277-410.)

Laing, R.D. The Divided Self. Baltimore: Penguin, 1973. (F, H) Ronald D. Laing (1927-1989) Scottish born psychiatrist and poet. An influential member of the anti-psychiatry movement along with David Cooper and Gregory Bateson. Author of Knots, The Divided Self and Sanity, Madness and the Family. Burroughs was particularly interested in Laing’s theory of the “double bind,” as well as his hypothesis that the family was the most dysfunctional unit in modern society. Burroughs met Laing in the 1970s and found him drunk and annoying.

“Reading Laing’s The Divided Self- on the breakfast table. Turn to story of David, an eighteen year-old patient with a compulsion to act out female roles in front of a mirror.” ME, p. 169.

Lamantia, Philip. (F) Philip Lamantia (1927- ) American poet. A member of the San Francisco Beat Generation. Lamantia embraced the tenets of surrealism. One time roommate with science-fiction author, Philip K. Dick. Author of Selected Poems 1943-1966 and others. Used in cut-ups, WSB, p. 120.

Lame Deer, John (Fire). Lame Deer: Seeker of Visions: The Life of a Sioux Medicine Man. NY: Touchstone, 1972. (H) John Fire Lame Deer was a Lakota holy man. Burroughs took an interest in shamanism many years prior to his time in Lawrence, Kansas. From his early readings on the berdache to his travels throughout South America in search of yage, Burroughs was fascinated with the ‘primal mind’ and visionary experience. In his later years, he became interested in shamanism again, attending a sweat lodge and
befriending William S. Lyon, author of *Black Elk*.
"Look: 'The End. Terrible. I've seen it.' Lame Deer, a Lakota shaman." LW, p. 89.

Lang, Dr. Peter. (F) Lang was an expert in the field of biofeedback. ASNS, pp. 74-75.

Lautreamont, Isidore Ducasse, Comte de. Lautreamont (1846-1870), author of the surrealist classic, *Maldoror (Le Chants de Maldoror)*, defined the nature of surrealism.
"Poetry should be made by all, not by one." TTM, p. 11.

BL, p. 311.

Lawrence, D. H. *The Plumed Serpent*. NY: Vintage, 1955. Lawrence’s novel of Mexico, *The Plumed Serpent* was hailed by Lawrence himself as, “my most important novel,” and Burroughs claimed to have been very influenced by it.
LO, p. 561. (42, 127)

Lawrence, T. E. Thomas Edward Lawrence (1888-1935) "Lawrence of Arabia.” British archeologist, soldier and writer. Leader of the Arab revolt against the Turks, which is described in his *The Seven Pillars of Wisdom*. "Farja is from *Lawrence of Arabia*.” WSB, p. 162. Farja, one of the narrator’s two guides (with Ali) through the Blue Desert of silence: “dusky rose complexion with long lashes straight black hair gums a bright red color.” From *The Wild Boys*.

Le Carre, John. David John Moore Cornwell (1931- ) penname John Le Carre. British novelist. Author of many books including *The Looking Glass War, The Night Manager, The Spy Who Came In From the Cold* and *Absolute Friends*, Burroughs liked Le Carre’s work. He said in the Dec. 5, 1982 *New York Times Book Review* that he liked to read about his two phantom careers, medicine and espionage. The books he enjoyed mostly that year were spy novels, with an emphasis on the work of Le Carre. (110)
Le Carre, John. *The Looking Glass War.* (H)
Listed by Burroughs as one of his favorite books of the year in the “*New York Times Book Review,*” Dec. 5, 1982. “So the books I have most enjoyed in the past year have been spy novels, Le Carre mostly.”

“(Oh yes, reading Le Carre’s *Night Manager: A crippled man limping through tables. He had two walking sticks. His rhythm discomforted the diners. That’s what lit a powder trail to the spastic in my club.*)” LW, p. 142.

“I mostly read doctor books and spy books. Right now I’m reading Le Carre’s *Russia House.* He’s always good. Le Carre, a very good writer.” BL, p. 728.

Le Carre, John. *The Spy Who Came In From the Cold.* NY: Bantam, 1983. (H)
Listed by Burroughs as one of his favorite books of the year in the “*New York Times Book Review,*” Dec. 5, 1982. “So the books I have most enjoyed in the past year have been spy novels, Le Carre mostly.” AM, p. 123.


“and here you have James Lee’s *Underworld of the East,* a refreshing departure from the repentant whine of cured addicts. ‘The life of a drug addict can be one of unsurpassed happiness,’ Lee asserts, ‘if the user has knowledge, and self-control...’” From Burroughs’ introduction to *The Drug User.* p. xv. This introduction is the same essay as the one included in the *High Risk* anthology, however this book adds an additional paragraph with
Burroughs discussing the contents of the book.

Burroughs makes reference to this title in the introduction to Timothy Leary’s *Flashbacks*, calling it an “excellent book.”


“Now, here’s an example of some film ideas I came up with. I was reading a book called *The Ultimate Athlete* (1975), by George Leonard, and he was talking about his experiences with the civil rights movement. He describes a revolutionary technique, which I’d never heard of before, that was devised by a mathematician named Michael Roseman. The technique is, very simply, to use all of the facilities of a university or any other institution to bring it to a grinding halt. For example, everybody takes out all the books they can from the library. Everybody crowds into the study hall; they’ve got to expand the study hall. Everybody goes into the gymnasium. Leonard says he ‘Can imagine no institution... that could survive being used to the full.’ (p. 115) Now, this could become a film idea with the old ‘What if?’ formula. There are three-thousand people in jail in NY on looting charges. What if they all demanded jury trials, a demand that is certainly within their rights? They’d have the courts of New York tied up for twenty years. The whole system finally breaks down, and you have a massive confrontation. It could be a Stanley Kubrick spectacular. It’s just a question of keeping your eyes open for ideas. This frame of mind is itself a tool.” DP, pp. 294-295.

Lessing, Doris. Doris May Lessing (1919- ) British author born in Persia (Iran.) Author of many books, among them *The Golden Notebook, Canopus In Argos: Archives, Briefing for a Descent Into Hell, The Good Terrorist* and *The Fifth Child*. Burroughs had favorable words for the work of Lessing when asked about his favorite science-fiction books. Of her many published novels only five were considered science-fiction. They were collectively titled, *Canopus In Argos: Archives*. (109)


Lewis, C. S. That Hideous Strength. NY: Macmillan, 1965. (F)
Alan Ansen on the cut-ups: “Cutting across the various sections is the figure of Johnny Yen, the indispensable dream boy, and, less importantly, Sekouin, the talking head, a concentrate of power. The head owes much to C. S. Lewis’ That Hideous Strength.” ANSEN, p. 25. (10, 111)

"If you have just written something that you think is absolutely great and you can't wait to show it to someone, tear it up, it's terrible." AM, p. 33.
WWB, p.1.
“...as Sinclair Lewis says: ‘learn to type’, and he also said something which I found to be very true. He says if you’ve just written something and think it’s great and can’t wait to show it to someone or publish it, he says, throw it away, it's terrible.” BL, p. 625.
"If you want to be a writer, learn to type." AM, p. 37.

Lilly, John C. (F) John Cunningham Lilly (1915-2001) American scientist. A revolutionary, Lilly was the father of modern dolphin communication research and was responsible for the discovery of sensory withdrawal tanks, which Burroughs became intrigued with in the 1960s. Extensive footnote on sensory withdrawal tanks, TTT, p. 83.
Detailed footnote on Lilly and tanks in NE, pp. 153-154.
BL, p. 213.

Lindner, Robert M. Rebel Without a Cause. NY: Grove Press, 1944. (C)
Rebel Without a Cause was greatly influential on Burroughs’ thought during the 1940s. Burroughs continued to be interested in criminology from his reading of Lombroso and Abrahamson’s Crime and the Human Mind, to his later affection for true-crime books during the Lawrence years. (30)

Linton, Ralph. Arts of the South Seas. NY: Simon & Schuster, 1946. (D)
“Like primitive drawing depicts parts of an animal the artist cannot see - spinal column, heart, stomach- though he knows they are there. See Arts of
the South Seas by Ralph Linton - so the knife fighter sees the inner organs of his opponent- heart, liver, stomach, neck veins- that he is attempting to externalize and delineate with his knife.” (“Ralph Linton and Paul S. Wingert, Arts of the South Seas (NY: Simon and Schuster, 1946.”) From Harris footnote. LWSB, p. 296.

Lombroso, Cesare. Cesare Lombroso (1836-1909) Italian criminologist. Lombroso believed that a criminal represents a distinct anthropological / physiological type. Lombroso was professor of criminal anthropology at Turin and later wrote some works on death and the occult.

David Ohle quotes Burroughs concerning their attendance of a Lombrosians meeting in a dream: “Beaked nose, flattened head. A pure Dinaric specimen. What some call the Mediterranean type, most likely of all, my dear to fall into crimes of sex.”

Burroughs on Cesare Lombroso: “A turn-of-the-century sociologist, criminologist, who believed-- and went to great lengths to prove-- that criminals are a distinct anthropological type, recognizable by certain clear-cut mental and physical stigmata. Criminals, he said, were the end product of heredity, atavism and degeneracy...” Both quotations from the David Ohle essay, ROCF, pp. 121-124.


“One thing I love in the Arabs, when the job is done they put on their tents and silently steal away, unlike some Spanish citizens who want to take off their coat and throw it in a corner, stay all night and stay a little longer.” (“References are to Longfellow’s ‘The Day is Done’ : ‘The cares that infest the day/ Shall fold their tents, like the Arabs/ And as silently steal away,’ and to a then popular American song by Bob Wills and the Texas Playboys: ‘Stay All Night and Stay a Little Longer’”) From Harris footnote. LWSB, p. 344.

Longfellow, Henry Wadsworth. “My Lost Youth.” Evangeline and Selected

“I am tired of monogamy with Kiki, Dryden speaks of the Gold Age, ‘Ere one to one was cursedly confined.’ Let’s get on back to that Golden Age. Like the song say, ‘A boy’s will is the wind’s will.’” (“Absalom and Achitophel”, line 4.” - Dryden reference. “Longfellow: ‘A boy’s will is the wind’s will/ And the thoughts of youth are long, long thoughts’ - from ‘My Lost Youth’”) From Harris footnote. LWSB, p. 292.


Federico Garcia Lorca (1898-1936) Spanish poet and man of letters. “How do you know when a man is ‘complete fairy’...’De carne tumefacta y pensamiento in mundo Maricas de los ciudades gotas de sucia muerte con amargo veneno.’ Garcia Lorca, ‘Ode to Walt Whitman’. Translates: ‘You fucking fucking fairies of the city’- He has just said he don’t object to queers as such - ‘with rotten flesh and filthy thoughts. Mother of mud, sleepless enemies of love, who give to boys drops of dirty death with bitter venom.” LWSB, p. 298.


Burroughs on his studies at Harvard, “...I did take John Livingston Lowe’s course on the Romantic poets. He was a great lecturer. His book The Road to Xanadu is certainly a very important piece of scholarship.” CWWB, p. 96. “In The Road to Xanadu, John Livingston Lowes traces the sources of Coleridge’s poetic imagery in the books that he is known to have read, and
shows the conversion of raw material--mostly from account of sea voyages into *The Rime of the Ancient Mariner* and other poems.” LAG, p. 2. (57)


“I’m very interested in Indian shamanism now. Shamans can really call up the spirits, and there’s one that will be here in a couple of days, and I hope that he can demonstrate. Most of the shamans come from Dakota. A friend of mine called Bill Lyon- an anthropologist who specializes in shamanism- has spent 12 years with Wallace Black Elk, and he wrote a book- *Black Elk: The Sacred Ways of a Lakota*. He tells how Black Elk calls up spirits- animal spirits of all kinds. He’s done it in front of physicists.” BL, p. 773. Burroughs recommended this book to the author in 1995.


MacDiarmid attended the Edinburgh conference in 1962. Burroughs was also in attendance along with Norman Mailer, Lawrence Durrell, Colin MacInnes, Mary Macarthy, Alexander Trocchi and Henry Miller. MacDiarmid attacked Trocchi on the first day of the conference saying, “Mr. Trocchi seems to imagine that the burning questions in the world today are lesbianism, homosexuality, and matters of that kind.” LO, p. 334.

Norman Mailer, Trocchi, and Macarthy were early defenders of Burroughs at this conference, where Burroughs was hardly known.

Also see the entry for Colin MacInnes.

Used in fold-ins, TTM, p. 97.


75
John D. MacDonald (1916-1986) American mystery writer. This book was one of MacDonald’s ventures into science-fiction. One of the books from File 65, WSB, p. 310.

MacInnes, Colin. Colin MacInnes (1914-1976) Scottish writer. Attended the Edinburgh conference in 1962, where MacInnes attacked Burroughs, exclaiming, “If a writer like this is a novelist then clearly the word is practically meaningless.” LO, p. 340. Also see the entry for Hugh MacDiarmid. Used in fold-ins, TTM, p. 97.


Mailer, Norman. Norman Mailer (1923-2007) American novelist. Author of The Naked and the Dead, Barbary Shore, Advertisements for Myself, Prisoner of Sex, Ancient Evenings, Tough Guys Don’t Dance, Harlot’s Ghost and Oswald’s Tale. Mailer defended Burroughs’ Naked Lunch throughout the 1950s and at the Edinburgh conference in 1962. He said of Burroughs, “he may be the only living American novelist possessed by genius.” Mailer, along with Allen Ginsberg, recommended Burroughs for inclusion into the American Academy and Institute of Arts and Letters. Burroughs was an admirer of Mailer’s work, especially The Naked and the Dead and Ancient Evenings. He also claimed that Ancient Evenings was a source of inspiration for his own, Cities of the Red Night and The Western Lands. "These writers are going to write history as it happens in present time." BF, p. 148. Used in fold-ins, TTM, p. 97.

Mailer, Norman. Ancient Evenings. NY: Warner, 1984. (H) "It was very good. I thought it was a magnificent piece of work." CWWB, p. 159.

Malaparte, Curzio. *La Pelle* (Translated as *The Skin.*) London: Alvin Redman, 1952. (D)

“If Malaparte can make a fortune writing an anti-American book, I might could do the same thing writing an anti-European polemic.”

(“Malaparte: pseudonym of Italian novelist, Curzio Suckert. Burroughs was probably thinking of his novel *La Pelle*, translated as *The Skin* by David Moore (London: Alvin Redman, 1952).”) From Harris footnote. LWSB, p. 205.


“I suppose that there are writers who really derive their inspiration from political movements and who sometimes achieve good results: Malraux is an example. In his early work, like *Man’s Fate*, which definitely grew out of his political commitments, and yet was a very fine novel. TJ, p. 56.


AM, p. 101.

Mannix, Daniel P. *The History of Torture*. NY: Dell, 1966. (F)


COTRN p. 67. (127)


Burroughs wrote the introduction for the 1994 Pantheon edition of *The Wild Party* illustrated by Art Spiegelman, stating that *The Wild Party* was the book that made him want to be a writer. Originally published in 1928.

“From *The Wild Party*: ‘I don't like you/ and I don't know you/ and now by God I'm going/ to show you.’” LW, p. 229.

WWB, p. 148. (126)


Martinez, Dario Rozo. *Viaje por el Caquetá y Putumayo*. 1924? (B) (129)


“I quote from a spy book, *The Secret is Out*: 'Colonel Alfred Real was one of the most notorious double agents who ever lived. To honorable men and women, there is no one more despised than an agent who betrays his own people for personal gain.' What rubbish! The superior and perceptive man has no people.” LW, p. 194.


Ted Morgan describing a moment in Burroughs' youth: “One day when he was in Forest Park with his brother in the late afternoon he looked into a grove of trees and saw a little green reindeer, very delicate, with pale thin legs. Annihilating all that's made/ To a green thought in a green shade. The reindeer, later reflected, was his totem animal, which is revealed to you in a vision, and which you must never kill.” LO, p. 30.

Marx, Karl & Friedrich Engels. *Communist Manifesto*. (B)

Morgan on Burroughs' opinion of the *Communist Manifesto* in 1932: “...he didn’t like the sound of it... 'Everyone's gonna work, but who's gonna make 'em work? (...) Sounds to me like a lot of old people with beards are gonna be running the country.” LO, p. 57.

Maugham, Somerset. William Somerset Maugham (1874-1965) English novelist and playwright. Author of *Of Human Bondage*, *The Razor’s Edge*, and *The Moon and Sixpence*. Burroughs was fond of quoting Maugham but never had anything positive to say of his work. His complimentary remarks usually fell on Ted Morgan’s biography of Maugham when mentioning him in his later years. Morgan was also the author of Burroughs’ most comprehensive and detailed biography, *Literary Outlaw*, where much of the information herein was collected. “The Maugham Curse,” An entire essay on Maugham and the Ted Morgan biography, *Maugham*. AM, p. 171.

“Somerset Maugham said that the greatest asset that any writer can have is longevity, and I think that in another ten or fifteen or twenty years, Allen may be a very deserving recipient of the Nobel Prize.” WWB, p. 22.

“Sometimes he went to classes in anatomy and materia medica. He was able to follow, having boned up on his German by reading a book in English side by side with the German, a trick he had picked up in one of Somerset Maugham’s short stories.” LO, pp. 65-66.

Maupassant, Guy de. (A) Henri Rene Albert Guy de Maupassant (1850-1893) French writer. An early influence on Burroughs, who read Maupassant along with Anatole France and Oscar Wilde in the Little Blue Books while attending the Los Alamos Ranch School. (98, 99)

Maupassant, Guy de. “Le Bonheur.”

“Can’t quote exactly. Traveler stops in a deep gorge in the mountains of Corsica to ask directions at a farmhouse. A rushing stream, already dark in the late afternoon, the valley is so deep. And this woman who came from Paris, a good family, had married a Corsican and lived in this valley for forty years. ‘A feeling of desolation and horror swept through me at the thought of forty years in this remote dark valley. The frightful misery of the human condition, cradled in dreams until death.’” ME, p. 192.

From Jeffrey Taylor’s translation of Maupassant’s “Le Bonheur”: “A feeling of anguish and fear seized me at the thought of those fifty years
passed in this dark hole, so far from towns where people live. An old sheepdog wandered in, and we sat down to eat the only dinner dish, a thick soup of potatoes, lard, and cabbage. When the short meal was finished I went to sit before the door, my heart engulfed by the melancholy of the mournful country, wrapped in that distress which sometimes grips travelers on certain sad evenings, in certain desolate places. It seemed that everything was about to end, existence and the universe. I suddenly saw the terrible misery of life, the isolation of everyone, the nothingness of everything, and the black solitude of the heart, deluding itself with dreams until death.”


“Bokris: In South America they have the seven-year birth control pill. WSB: It’s true: a woman went down there and found that pill. When she got back she said, ‘Oh well, the big drug companies will be deeply interested.’ They didn’t want to hear about it. They prefer to sell a pill every day rather than one that lasts for seven years. She was very disillusioned.” WWB, p. 57. (126, 127)


William Maxwell (1908-2000) American novelist and editor for *The New Yorker.* Author of fourteen books and a memoir, among them *Time Will Darken It, The Folded Leaf,* and *So Long See You Tomorrow.* *The Folded Leaf* is a sentimental story of two Midwestern boys finding one another. (1)

McCarthy, Mary. (E) Mary McCarthy (1912-1989) American writer. Author of *The Company She Keeps, The Group, Memoirs of a Catholic Girlhood, Cannibals and Missionaries,* and *Writing On the Wall.* Burroughs called McCarthy, “my spiritual sister.” She defended *Naked Lunch* during the 1950s and wrote an essay devoted to Burroughs’ work which was later collected in her book of essays, *Writing on the Wall.* “These writers are going to write history as it happens in present time.” BF, p. 148. (11)

McCarthy, Mary. “*The Old Men.*” *Cast a Cold Eye.* San Diego, CA: HBJ, 1992. (H)

"my spiritual sister" - "The Young Man story" - "The worst of the male sex." LW, pp. 9-10.
“Like the young man in Mary McCarthy’s story:
‘For no reason his heart simply stopped on the operating table.’
Precisely: for ‘no reason.’” LW, p. 77.
“How to describe Mary McCarthy’s ‘Young Man,’ and ‘Walter Ramsey’ in
Truman Capote’s ‘Shut a Final Door’? Hopeless- neither could ever receive
grace.” LW, p. 83. (83)

born writer and sociologist. Author of The Mechanical Bride, The Gutenberg
Galaxy, Understanding Media: The Extensions of Man and The Medium is
the Massage.
TTM, p. 20.

sizable dust-jacket blurb for this book.
Used in cut-ups, WSB, pp. 307, 308.

Carson Smith. American writer. Author of The Ballad of the Sad Cafe, The
Heart is a Lonely Hunter and Reflections in a Golden Eye. (11, 40)


“Like I feel about the dream in The Heart Is a Lonely Hunter: carrying this
basket, terrible bright sun, no one sees him, and the horror of carrying this
basket and not knowing where to put it down mounts, until he wakes up
moaning. I read this passage and I got the chill up my neck, when I asked
myself the question: ‘What is in the basket? What is in the basket?’”
LW, p. 105. TWL, p. 245. (126, 127)


McMurtry, Larry. All My Friends Are Going To Be Strangers. NY: Pocket
Picture Show, Horseman Pass By, In A Narrow Grave and Lonesome Dove.
Oscar and Pulitzer prize winner. Burroughs expressed admiration for All My Friends Are Going To Be Strangers and claimed to have been especially impressed with Luther and E. Paul, the two Texas Rangers who harass the main character near the end of the book. The characters appear in this edition on pp. 218-224.

McMurtry, Larry. Fear and Loathing In Las Vegas: A Screenplay. Based on the book by Hunter S. Thompson. AG&F Item #71. (G)
In 1977, Burroughs, Terry Southern and Dennis Hopper were involved in a film project for Junky. Jacques Stern and Joe Bianco were the producers. Bianco was working on a film project for Hunter S. Thompson’s Fear and Loathing in Las Vegas. This un-produced screenplay by Larry McMurtry was given to Burroughs by Bianco and donated by the Burroughs estate for this sale.


Melville, Herman. (A) Herman Melville (1819-1891) American novelist. Author of Typee, White Jacket, Moby Dick, Billy Budd and Pierre. Burroughs read Melville as a child and used his work in the cut-ups, but Melville was admittedly not an influence. Used in cut-ups for The Exterminator!

Melville, Herman. Moby Dick. NY: Bantam, 1981. (A) (1, 107)


"...Stewart Meyer, whose novel The Lotus Crew was written during his apprenticeship with Burroughs." WWB, p. xiii. Stewart Meyer was Burroughs’ driver and his apprentice during Burroughs’ years at the “bunker” in NYC. He appears quite frequently in With William Burroughs by Victor Bokris. Burroughs contributed a dust-jacket blurb for this book.

(E) Henri Michaux (1899-1984) Belgian born French painter and writer. Author of *Miserable Miracle* and *Un Certain Plume*.

Conrad Knickerbocker: “Have you ever read Henri Michaux’s book on mescaline?

WSB: His idea was to go into his room and close the door and hold in the experiences. I had my most interesting experiences with mescaline when I got outdoors and walked around…” BL, p. 62.

Miller, Henry. Henry Miller (1891-1980) American novelist. Author of *Tropic of Cancer*, *Tropic of Capricorn*, *Opus Pistorum* (*Under the Roofs of Paris*), *The Time of the Assassins*, *Big Sur*, *Sexus*, *Plexus* and *Nexus*. Miller was originally published in Paris, by Jack Kahane at the Obelisk Press. His works were the center of much controversy in America spawning censorship debates over “pornography.” Kahane was the father of Maurice Giordias, owner of Olympia Press, who went on to publish Miller in later years as well as Burroughs, Nabokov, Terry Southern, Jean Genet, and the “dirty books.” Miller and Burroughs met on at least two occasions, both described in Ted Morgan’s *Literary Outlaw*. Burroughs was not influenced by Miller but showed knowledge of his work by quoting him, as well as commenting positively on his novel, *Opus Pistorum*.

“Who writes great books? Not we who have our names on the covers.” CWWB, p. 162.

“John Tytell: Has Henry Miller been a writer who in any way influenced you?

WSB: No.” KATB, p. 29.

PAG, p. 44 / BL, p. 311.

Miller, Neal E. (F) Neal E. Miller (1909-2002) American experimental psychologist, neurologist, and behaviorist. Miller was responsible for groundbreaking work with biofeedback and suggested that the automatic nervous system was not automatic at all and could be controlled with the use of biofeedback, which Burroughs was interested in during the 1960s. ASNS, pp. 74-75.


Burroughs collaborated with Robert Wilson on a project called *Paradise Lost*, based on the Milton poem and the UFO crash at Roswell, New Mexico. MILES, p. 247.


On *Journeys Out of the Body* and the succubus/ incubus:
“We urgently need explorers who are willing to investigate these uncharted possibilities and at least consider taking a positive attitude toward sex with other beings. There is Robert Monroe, who wrote in 1971, a bestseller called *Journeys Out of the Body*. He’s an American businessman in his sixties who lives in Virginia. Monroe did a series of experiments in which he seemed, on the edge of sleep, to leave his body and go to other places. On some of these journeys he met people with whom he had sexual encounters. In a chapter called ‘Sex in the Second State,’ he describes some sexual contacts he had.” WWB, p. 183.
“Not the usual book on astral projection. This American businessman found he was having these experiences of getting out of the body - never used any hallucinogenic drugs. He’s now setting up this astral air force.” From the David Bowie/William S. Burroughs interview with Craig Copetas. “*Rolling Stone*” Feb. 28, 1974.

“Do I want to know? I have tried psychoanalysis, yoga, Alexander’s posture method, done a seminar with Robert Monroe (the *Journeys Out of the Body* man), EST in London, Scientology, sweat lodges and a yuwipi ceremony. Looking for the answer?
Why? Do you want to know the secret?
Hell, no. Just what I need to know, to do what I can do.

‘All is in the not done. The diffidence that faltered’

Ezra Pound (old crank).” LW, p. 195.


Moorcock, Michael. (F) Michael Moorcock (1939-) British science-fiction novelist. Author of the Jerry Cornelius series and others. Moorcock was also the editor of “New Worlds” which brought out many of the “new wave” and more taboo science-fiction writers of the second half of the twentieth century, including J. G. Ballard and Brian Aldiss. (10)

Moorcock, Michael (Ed.) “New Worlds Science Fiction.” (F)

“Interviewer: Am I to gather then, that, in recent years at least, most of your reading has been in the science-fiction novel rather than in the magazine?

WSB: Both, both... I get this quite regularly (holds up a magazine), ‘New Worlds Science Fiction’ which I believe is edited by Michael Moorcock, and I’ve found some extremely good stories in there, and I also have a number of paperbacks by Mr. Sturgeon.” BL, p. 83.


AM pp. 196-201.


"The Maugham Curse" AM, p. 171.

‘Ted wrote the biography of Somerset Maugham, which I thought was very,
very fine, much more interesting than Maugham himself actually.” BL, p. 616.
LW, p. 65.


Nabokov, Vladimir. *Nikolai Gogol*. NY: New Directions, 1944. (C) Vladimir Nabokov (1899-1977) Russian writer. Author of *Pnin, Pale Fire, Bend Sinister* and *Lolita*, which was originally published by Olympia Press. (1)


Neihardt, John G. *Black Elk Speaks*. NY: Pocket, 1972. (G) John Gneisenau Neihardt (1881-1973) American poet and writer. Poet laureate of Nebraska. Known for his *Black Elk Speaks*. Black Elk (1863-1950) aka Hehaka Sapa and Nicholas Black Elk. Black Elk was born into the Plains Indians tribe, the Oglala Sioux. A visionary and converted Catholic, Black Elk was the son of an Oglala medicine man who followed Crazy Horse. He witnessed the battle of Little Bighorn in 1876 at the age of thirteen. His *Sacred Pipe* is a classic of American Indian literature and his story has been told and retold. The most well known account is in Neihardt’s *Black Elk Speaks*.
“The Nation’s hoop is broken and scattered like a ring of smoke. There is no center anymore. The sacred tree is dead and all its birds are gone.” AM, p. 136.

and the economic strategy put forth by Neumann and Morgenstern is used to determine just about everything. Burroughs found the book interesting for literary purposes. He likened the randomness used in military strategy based on the principles in the *Theory of Games* to the cut-up, and was also interested in “minimax,” an idea proposed by the book, which means, assume the worst has happened and act in such a way that it is of little use to the enemy as possible.

“Remember, the cut-up principle of introducing randomness was actually the basis of strategy in World War Two. Read Dr. Neumann’s book, *Theory of Games and Economic Behavior*. Suppose you got three alternative flight paths. If the enemy find out which one you’re gonna use, they gonna intercept you, right? So minimize. You assume the worst has happened, that they know you’re going to select one, but that information would be of utterly no use to them, because it would be a throw of the dice. We don’t know ourselves which one we’re going to use until the dice falls...” BL, p. 572.

“Randomness has also been used quite extensively in military strategy. In fact, what I would call the cut-up method was a basic factor in the strategy of the Air Force during World War II, as explained by John Von Neumann in *Theory of Games*. He enunciated the principle of minimax. That is, you assume that the worst has happened and then act in such a way that it is of minimal assistance to the enemy.” DP, p. 275.

BL, p. 606 / RE/SEARCH, p. 36 / LOKA II, p. 120 / TTM, p. 32. (44)


Nietzsche, Friedrich. Friedrich Wilhelm Nietzsche (1844-1900). German poet and philosopher. Author of *Thus Spoke Zarathustra*, *The Gay Science*, *Ecco Homo* and *Beyond Good and Evil*.


Nuttall, Jeff. Jeff Nuttall (1933-2004) English poet, writer, publisher and activist. Author of *Pig, Bomb Culture* and the editor of “My Own Mag” (which Burroughs was a contributor.) Nuttall and Burroughs were friends during the 1960s. Used in cut-ups, WSB, p. 162.


O’Hara, John. (C) John Henry O’Hara (1905-1970) American journalist and novelist. Author of many works including *Butterfield 8, Appointment in Samarra*, and several collections of short stories. A favorite of Burroughs throughout the 1930s and 1940s, O’Hara’s characterization and dialogue played an important role in Burroughs’ fiction. AM, p. 66. (1, 93)


“I would be quick to mention David Ohle, who teaches at the University of Texas. I think he’s a fine writer. He’s only been able to publish one novel, *Motorman*. I wrote the introduction for it.” LIW, p. 20.

Orwell, George. *Nineteen Eighty-Four*. NY: Harcourt, Brace & World, Inc., 1949. Eric Arthur Blair (1903-1950) penname George Orwell. British writer. Author of *1984, Down and Out In Paris and London* and *Homage to Catalonia*. Burroughs was not an admirer of Orwell’s work. However, he was friendly with Orwell’s wife, Sonia Orwell and made many references to *1984* throughout his career.

“Everyone is obliged to become hysterical at the mere thought of drug use, just as office workers in Orwell’s *1984* were obligated to scream curses, like Pavlov’s frothing dogs, when the enemy leader appeared on screen.” HR, p. 72.

On Scientology: “What most disgusted Burroughs, however, were the See Checks, a sort of Orwellian thought police. (...) going to See Checks reminded him of a line in Celine: ‘All this time I felt my self-respect slipping away from me, and finally completely gone, as if officially removed.’ LO, p. 442.

TWL, p. 59 / AM, p. 116.


BV, p. 214 / AM, p. 53 / *LOKA II*, p. 117. (28, 126)


TCI, P. 45. (113)


Pareto, Vilfredo. (C) Vilfredo Pareto (1848-1923) Italian economist and sociologist. Pareto was responsible for developing mathematical analysis in the study of economics and sociology. Burroughs was known to be a reader of Pareto and according to Ginsberg, Burroughs carried his works, along with Giambatista Vico’s *New Science*, everywhere he went. (15, 34)


Parker, Dorothy. Dorothy Parker (1893-1967) American writer. Author of *Enough Rope, Sunset Gun, Death and Taxes* and several short story collections. One of the few women mentioned in Burroughs’ list of favorite authors. (11)

(The cop cracks up. Is led away sobbing.)

‘Decent young cop. People just don’t understand about cops. We’re not all shits.’

‘They are animals!’ - as the Mexican citizen classifies cops.” LW, p. 237. (114)


"Chain of Evidence falls into the Waste Basket (why capitalized?) 'William Burroughs is it?' - Ridley Pearson So I into waste basket? The son of Sam - Samson.” LW, p. 45.


“Reading Denial of the Soul by M. Scott Peck, M.D. very good, very sound, and rejecting the dogmas of psychiatric treatment.” LW, p. 147.

“Just finished reading Denial of the Soul by Scott Peck, M.D., a psychotherapist who - like me - believes in God. Very sound book.” LW, p. 155. (115)


"My opinion of labor leaders and unions is very close to the views so ably and vigorously expressed by Westbrook Pegler, the only columnist, in my opinion, who possesses a grain of integrity.” LWSB, p. 57.


Last book mentioned by Burroughs in his final journals. "Twilight's Last Gleaming” Burroughs’s first story written as an adult, in collaboration with Kells Elvins, was based on the Titanic and the Morro Castle disasters.

'Reading Titanic by Charles Pellegrino. Page 18. What is an experience if it
is not shared? Did it even happen?” LW, p. 251.


“I have been thinking all afternoon about a silly old song, 1948 or earlier:

Bongobongobongo

I’m so happy in the congo


“I was completely alive in the moment, not saving myself, not waiting for anything or anybody. ‘I have told no one to wait.’” (“T. S. Eliot’s translation of St. John Perse’s poem *Anabase*, section 5 (first edition, 1931, revised, London: Faber and Faber, 1959”) From Harris footnote. LWSB, p. 297.

“I have a strange feeling here of being outside any social context. I have never known any place so relaxing. The possibility of an all-out riot is like a tonic, like ozone in the air: ‘Here surely is a song for men like wind in an iron tree.’ *Anabasis* more or less.” (“‘Surely a history for men, a song of strength for men, like a shudder from afar of space shaking an iron tree!’ (T. S. Eliot’s translation of St. John Perse’s poem, section 6.)”) From Oliver Harris footnote. LWSB, p. 337.

“I will send along about 100 pages of *Interzone*, it is coming so fast I can’t hardly get it down, and shakes me like a great black wind through the bones...” (“Phrase from St. John Perse, *Anabasis*”) From Harris footnote. LWSB, p. 346.

Used in cut-ups. WSB, pp. 158, 163.

TTM, p. 45 / BF, p. 110 / AM, pp. 106, 196-201. (1, 13, 18, 39, 61, 113, 116, 126)


“The Reference: Trimalchio’s Feast, in memoirs of Petronius Arbiter. I so admired him as a child- when he pulled out his dagger and killed a ruffian who was breathing wine into one’s face - and Petronius just slid his dagger in, wiped it on the ruffian’s toga as he fell, and walked on, as if nothing happened.” LW, p. 87.

(47, 49, 54, 112, 114, 117, 118, 124, 127)

Piombo, Akbar Del. *Fuzz Against Junk: The Saga of the Narcotics Brigade*. Paris: Olympia Press, 1961. (F) Akbar Del Piombo was the penname for writer/artist Norman Rubington. I should not mention that for many years there was a rumor that Akbar Del Piombo was a pseudonym of Burroughs'. This confusion was the result of a publishing error in which Olympia Press printed on the title page verso of *The Fetish Crowd* and other works by Del Piombo: “Other works by William Burroughs published by Olympia Press *The Soft Machine / The Ticket That Exploded."

“I thought Fuzz Against Junk was very funny.” BL, p. 333.

Poe, Edgar Allan. (A) Edgar Allan Poe (1809-1849) American poet and storyteller. Famed author of well known short stories and poems, among them The Raven, The Murders in the Rue Morgue and The Fall of the House of Usher. Burroughs read Poe as a child but mentioned him only once in his published work. Near the end of his life Burroughs performed a reading of The Raven and The Masque of the Red Death for a computer game called The Dark Eye. This recording can also be found on bootleg CDRs sold by independent/lone capitalists on the internet.

AM p. 45.


Alexander Pope (1688-1744) English poet. Burroughs seemed to be fond of Pope during the 1940s and 1950s quoting him often and recommending his work to Jack Kerouac and Allen Ginsberg.

“(…) he has the gall to talk against Joan, which he never did before in my hearing. Garver prides himself on ‘not being vicious’. Check. He is no more vicious than he dares to be at any given moment.

‘Willing to wound yet afraid to strike, just hint a fault and hesitate dislike, Reserved alike to blame or to commend, A timorous foe, and a suspicious friend.’ - Pope."

(“from Alexander Pope’s ‘Epistle to Dr. Arbuthnot’: ‘Willing to wound, and yet afraid to strike./ just hint a fault, and hesitate dislike:/ A like reserved to blame, or to commend./ A tim’rous foe, and a suspicious friend.’” Oliver Harris footnote) LWSB, p. 149. (33)


Pound, Ezra. Cantos LII-LXXXI. Norfolk, CT: New Directions, 1940.

“’All is in the not done. The diffidence that faltered’ Ezra Pound (old crank).” LW, p. 195. (From Canto LXXXI: “Here error is all in the not done./ all in the diffidence that faltered.”)
Powers, Tim. *The Anubis Gates*. NY: Ace, 1983. (H) Tim Powers is an American science-fiction author. This, his most famous book, was written during his friendship with fellow science-fiction author, Philip K. Dick. Dick reportedly wrote at least one page of this novel while Powers was away from the typewriter and it allegedly remains in the published version.

“A slender young man with sandy hair and rather sharp features refers to *The Gates of Anubis* which takes place in early eighteenth century England. A girl who pretends to be a boy is a key figure, and there are some good bits. *The Gates of Anubis* lead to the Land of the Dead. I think the reference here is to some Egyptian incestuous relationship with my dark sister.” ME, p. 157.


"Beckett and Proust" AM, p. 182.

On Thomas Pynchon’s *Gravity’s Rainbow*: “Yes, I found it kind of hard reading but it was interesting. It is one of the books that I would have liked to sort of read on vacation or something, or on a boat, like Proust or war fiction.” YCW, p. 24. (58)

Pushkin, Alexander. "*The Queen of Spades*.” *The Captain’s Daughter*. NY: Dutton, Everyman’s Library, 1969. pp. 121-145. (C) Aleksander Sergeevich Pushkin (1799-1837) Russian poet and storyteller. Allen Ginsberg claims in *The Beat Generation and the Russian New Wave* that Burroughs, himself, and Jack Kerouac were readers of Russian literature during the 1940s, especially Dostoevsky. This is probably when Burroughs became familiar with this story by Pushkin, if not earlier.

“If you’re trying to take something from this level and bring it down to this level, you’re going to get fucked every time. The classical story about that was *The Queen of Spades* - a Russian story about someone who was getting telepathic tips on gambling and, of course, finally got fucked.” WWB, p. 27. BV, p. 215.

“One of my all-time favorites was Mario Puzo’s *The Godfather*. It had a splendid narrative and character development. BL, p. 514. AM, pp. 25-26, 192 / BL, p. 306. (27)

LW, pp. 106, 120, 123-125, 128-129, 136, 143. (82, 115, 119)

“Yes, I found it kind of hard reading but it was interesting. It is one of the books that I would have liked to sort of read on vacation or something, or on a boat, like Proust or war fiction.” YCW, p. 24.


Randle, Kevin D. & Donald R. Schmitt. *UFO Crash at Roswell*. NY: Avon, 1991. (H) A source of information for Burroughs used during his writing of the unpublished *Paradise Lost*. Another source was not surprisingly *Paradise Lost* by Milton. This text/ opera was to be a collaboration between Burroughs and Robert Wilson (with whom Burroughs had worked on *The Black Rider*) and was to be an investigation into the seven deadly sins, UFOs, aliens, and according to James Grauerholz, an extrapolation of Brion Gysin’s statement, “man is a bad animal.”

Raudive, Konstantin. *Breakthrough: An Amazing Experiment in Electronic Communication*. NY: Lancer Books, 1971. (G) Along with Bander’s *Voices from the Tapes*, this book was the central focus of the Burroughs lecture, “It Belongs to the Cucumbers,” given at Naropa Institute regarding taped voices from beyond the grave and their connection with the cut-ups. AM, p. 53. (28)

One of the best books of the year according to Burroughs in *The New York

Rechy, John. (F) John Rechy (1934– ) American writer from Texas. Author of *City of Night*, *Numbers*, *The Sexual Outlaw* and *The Fourth Angel*.
Burroughs claimed to have met Rechy briefly on at least one occasion and was fond of his work. (120)

Used in cut-ups, WSB, p. 163.
Used in cut-ins, WSB, p. 242.

Reich, Wilhelm. (D) Wilhelm Reich (1897-1957) German psychiatrist.
Many controversies surrounded the life and work of Wilhelm Reich, despite the many contributions he made to modern psychiatry, medicine and the study of human sexuality. Most relevant for Burroughs was Reich’s theory of “orgonomic functionalism”. The central theme of orgonomic functionalism is that there are variations within a common functioning system. From functionalism he derived the theory of psychosomatic identity, which means that whatever is going on in the brain is occurring simultaneously in the body. Reich was an early student and friend of Sigmund Freud in Vienna. He stated that in the beginning of any therapeutic relationship between doctor and patient that the patient was closed to the therapist. His body was armed and rigid, expressing a fear of punishment. This “body armor” was a result of a negative energy flow.
Burroughs was influenced by Reich’s writings on the orgone. He was less interested in his political work and unsympathetic to his legal problems. Burroughs went as far as to build an orgone accumulator in the 1940s and kept one for the rest of his life. References to ‘the orgone,’ (life-force) can be found throughout all of Burroughs’ fiction and non-fiction.
From *Naked Lunch*: “they wanta suck my organza”, “the invisible blue blowtorch of organza”, “and the clientele of the Meet Cafe, including sellers of orgone tanks.”
“I have just done reading Wilhelm Reich’s latest book *The Cancer Biopathy*, I tell you Jack (to Jack Kerouac), he is the only man in the analysis line who is on that beam. After reading the book I built an orgone accumulator, and the gimmick really works. The man is not crazy, he’s a fucking genius.” LWSB p.51.

“I have not read *Listen Little Man*. Reich’s social and political theories, and his polemics bore me. What interests me is his factual discoveries particularly about the nature of the cancer process, and the use of the accumulator in the treatment of cancer. I consider his book *The Cancer Biopathy* of incalculable importance. My own experiments with the accumulator have convinced me that many of his conclusions are correct.” LWSB, p. 57.


smell, an accelerated rot, from inside out (spread by a tiny red centipede, swarms crawl out of suppurating (sic) sores- or the penis crawls away on its own.)” LW, p. 199.


“...I am interested in telepathy, foresight and clairvoyance, the ESP phenomena studied by Rhine, Warcollier and others, and have experimented with thought transference.”

The quote above comes from an unpublished manuscript called “Yage Article.” WBSF, p. 165.


“We sit down on the couch and talk about mugging and weapons, ‘Oh yes,’ Bill says, ‘look to mother nature for weaponry...the porcupine quills...’ He leafs through a book called *Killers of the Seas*. ‘Electric eels...a snail that shoots a poison dart...the ink screen of the squid...and so many poisons for the CIA to play about with. The poison contained in the spines of the stone fish causes intolerable agony like fire through the blood. Victims throw themselves around screaming. Morphine affords no relief. Often the victim dies of pain, quite literally tortured to death. Now if one had an immediate antidote, stone fish poison could be the perfect shortcut in interrogation...’” WWB, p. 130.

Rice, Anne. *Interview with a Vampire*. NY: Ballantine, 1977. (G)

“That was a good book. It was an interesting book, showing some of the impasses of physical immortality.” YCW, p. 26.

Richmond, Len & Noguera, Gary (Ed.s). *New Gay Liberation Handbook:*

On the writing of “Twilight’s Last Gleamings”: “Burroughs and Elvins researched the subject in the Widener Library and read The Left Handed Passenger, based on the Morro Castle disaster.” MILES, p. 31.
“We read all the material we could find in Widener Library on the Titanic and the Morro Castle and a book based on the Morro Castle disaster called The Left Handed Passenger.” WSB, p. 75.

Rilke, Rainer Maria. Rainer Maria Rilke (1875-1926) German poet and writer.
“Rilke said: ‘Give every man his own death.’” ME, p. 51. (“Oh Lord, give each of us his own death,” From Rilke’s prayer. From Rilke’s lyrical prayer book, Stundenbuch.)


Rimbaud, Arthur. Jean Nicolas Arthur Rimbaud (1854-1891) French poet. Author of The Drunken Boat, Illuminations, and A Season In Hell. Rimbaud was a heavy influence on Burroughs. He acknowledged that his poetry and poetic description played a role in much of the imagery of the cut-up period. Burroughs cites Rimbaud as an early influence many times throughout his life and career.
“Fear and the Monkey”, BF, p. 110.
“Historic Evening”, “The same bourgeois magic wherever the mail train sets you down.”
“The clouds gathered over the seas formed of an eternity of hot tears.” from “Childhood”. “And the dream fades...” from “Vigils.” AM, p.44.
“Rimbaud stated that in his color vowels, words quote ‘words’ can be read in silent color. In other words, man must get away from verbal forms to attain the consciousness, that which is there to be perceived, at hand.” BL, p. 43.
“In the Cobblestone Gardens piece some of the texts are from Rimbaud.” BL, p. 471.

As cut-up source for the title of COTRN: *LOKA II*, p. 119.

As fold-in source, LO, p. 339.


(1, 9, 12, 13, 18, 33, 39, 51, 61, 70, 116)


Robinson, C. J. Bradbury. See Burroughs' introduction to Robinson and his novels in *My Kind of Angel*, pp. 51-56.


American poet. Author of numerous collections of poetry, of which *Collected Poems, The Man Who Died Twice, and Tristrum* were all awarded the Pulitzer Prize (1921, 1924 and 1927.)

“as always the scroll of my authority represents to me efficiency and dirth”


“After Joan’s death, Burroughs knew that the rest of his life would be a form of atonement for that one inexplicable moment, not only for the wife he had killed but for the havoc he had brought to those closest to him, his son and his parents, and he was haunted by these lines of Edwin Arlington Robinson’s: There are mistakes too monstrous for remorse/ To tamper or to dally with.” LO, p. 197.

From the introduction to Gregory Corso’s *Mindfield*: “Poetry is made from flaws. A flawless poet is fit only to be a poet-laureate, officially dead and imperfectly embalmed. The stink of death looks out: ‘Rarely, if once, will Nature give/ The power to be a Laureate and live.’- (with apologies to E. A. Robinson.)”

“Security, the friendly mask of change at which we smile, not seeing what smiles behind.’ Edward A. Robinson.” LW, p. 182.

On foreign invasion on America: “Americans are terribly naive about what Edwin Arlington Robinson called ‘the merciless old verities.’ In his poem ‘Cassandra’ You remember: ‘Are we to pay for what we have
With all we are
And will you never have eyes
To see the world the way it is?’ ” WWB, pp. 168-169 (“And are you never to have eyes/ To see the world for what it is?/ Are you to pay for what you have/ With all you are?” p. 13 of Tilbury Town)

Robinson, Edwin Arlington. “The Man Flamonde.” Burroughs quotes from Robinson’s poem in his dedication of Cobblestone Gardens: “the memory of my mother and father- ‘We never know how much we learn/ From those who never will return.”


“Fu Manchu used to have a poison insect routine. He put some sort of perfume on someone that would attract this venomous creature. I think one was a big red spider, that he called a Red Bride.” WWB, p. 39.


Rossman, John F. The Mind Masters Number One. NY: Signet, 1974. (G) The Mind Masters was an adventure series comprised of four books. Burroughs mentioned this book in The Adding Machine. Two of the other books in the series (The Door and Amazons) are housed with Burroughs’ papers in the Ohio State Archives. See part four.

AM, p. 150.

Roueche, Berton. Feral. NY: Pocket, 1975. (G) (132)

From *High Risk: An Anthology of Forbidden Writings*:

“An interesting case of mass hysteria is described in a book called *The Medical Detectives* by Berton Roueche.” Burroughs goes on to describe the event which took place at the Bay Harbor Elementary school in Dade County, Florida.

Russell, Eric Frank. *Three To Conquer*. NY: Ballantine, 1986. Eric Frank Russell (1905-1976) English writer of science-fiction. Author of *Three To Conquer, Wasp, Sentinels from Space, Design For Great-Day* (with Alan Dean Foster) and several other novels and short stories. Burroughs called *Three To Conquer* one of the best science-fiction books he had ever read. He made this statement on many occasions and called Russell’s virus stories some of the best in the field.

"One of the best books of science-fiction that I've read is *Three To Conquer* by Eric Frank Russell." BL, pp. 136, 684.

Used in cut-ups. TTM, pp. 6-7, WSB, p. 240. (2, 10, 17, 56, 70, 101, 126, 127)

Saberhagen, Fred. William Burroughs was fond of science-fiction and fantasy writer Fred Saberhagen’s sword and sorcery novels. Saberhagen wrote quite a bit of this type of fiction but Burroughs only mentions the *Empire of the East* series which consists of *The Broken Lands, The Black Mountains* and *Changeling Earth*. These works were later published collectively as *Empire of the East*. (101)


*Changeling Earth* was incorrectly listed as being by John Brunner on the Naropa list of neglected works. (126)


Sade Marquis de. (E) Donatien Alphonse Francois de Sade (1740-1814) French soldier, prisoner and writer. Author of *Juliette, Justine,* and *120 Days of Sodom*.

“I looked at de Sade when I was in Paris. Giordias had some translations, but I found it heavy going.” BL, p. 252.
Sagan, Carl. The Demon-Haunted World. Science As a Candle In the Dark. NY: Ballantine, 1997. (H) Carl Sagan (1934-1996) American scientist, writer and co-founder of The Planetary Society and Committee for the Scientific Investigation of Claims of the Paranormal. Sagan was the author of many books including Cosmos and a fictional book entitled Contact, which Burroughs owned in Lawrence. Burroughs on Sagan’s skepticism: “There exists now a ‘bologna detection kit’ based on The Demon-Haunted World (…) What’s his name - (Carl Sagan) has wrote a fat book to combat the wave of irrational (and long suppressed) influences that threaten to engulf us all in a wave of superstition and proliferating cults, all dedicated to salvation in some imaginary Heaven of their own concocting. ‘When evening is nigh’ (the bouncing sing-along ball) ‘I hurry to my blue heaven.’” LW, p. 216.

The song is by Walter Donaldson with lyrics by George Whiting: “When whippoorwills call and evening is nigh, I hurry to my Blue Heaven. A turn to the right, a little white light, Will lead me to my Blue Heaven.”

Saki. Hector Hugh Munro (1870-1916) penname Saki. British author who died in France. Author of short stories including many based on his character Reginald. His stories were usually very dark, short, polished and known for their convoluted twists in the final paragraph or sentence. Used in cut-ins, WSB, p. 240.

Saki. The Unbearable Bassington. Oxford: Oxford University Press, 1984. “Somewhere in Southern France. I have forgotten the name of the hotel at the end of the line. Find my way back and two little dogs, one gray and one black, are in the corridor and follow me into my room. These must be the Door Dogs referred to in the Tartar-dress dream in The Unbearable Bassington: Comus Bassington, the image of a flamed, unbearable boyishness at a farewell dinner. He is leaving for Africa the next day. A little black dog follows him into the dining room. Yes, it followed his father just before he was killed, thrown from a horse. Clear death omen.” ME, p. 90.

“A phantom black dog, like a banshee, is a harbinger of death. The

TWL, p. 45.


“Billy was known as mildly eccentric because he kept a ferret in his room. The ferret was called Sredni Vashtar, after a story by Saki in which a ten-year-old boy trains his pet ferret to kill his bossy governess. It was a story likely to appeal to Billy because of his own childhood troubles with his nurse.” LO, p. 58.


Used in cut-ups, WSB, pp. 163, 293.


“Here’s a book I bought through the mail called The Poor Man’s James Bond. It’s just full of all sorts of useful information. The author is an anti-fluoride nut. Just who he is and what he is doing is weird beyond belief. But he can tell you how to make a 12-gauge shotgun out of a piece of pipe, how to make homemade gunpowder, chemicals, and missiles, all types of explosives and incendiary devices. The directions are very practical and very deadly. Pow! Instant enlightenment. And all the poisons he’s got in here. Oleander, just a few leaves in the salad. Nicotine- a very deadly poison if used in concentrated form. You scoop up a handful of cigarette butts and cook them down to a fine syrupy resin that could kill within a few seconds. It doesn’t have much taste. If the victim were drunk enough, put it in his drink, and ‘bottoms up’- then it’s bottoms down. He’d be conked out on the floor before he could even draw his gun. Why, three drops of poison on a small blowgun dart and you’d be dead within three minutes. I happen to have one handy (...) A collapsible model of one of these would be excellent for urban warfare. Yep, I really feel like I got my money’s worth with this book.” BL, pp. 738-739. PAG, p. 65.

Seitz, Don C. *Under the Black Flag: Exploits of the Most Notorious Pirates*. NY: Dial Press, 1925. (G)
On the history of Captain Mission: COTRN, xi-xii. (127)

“... Hugh Selby, for example. It took him six years to write *Last Exit To Brooklyn*. You could see the care he put into that work, the craftsmanship, the hard work.” MKA, p. 29.
From the Burroughs dust-jacket blurb on *Bloodbrothers*, in praise of *The Wanderers*: “Not since *Last Exit To Brooklyn* has dialogue been so accurately reproduced in artistic format.” (120)


“For Billy, writing was an alternative to the disappointing world around him. At the age of eight, inspired by Ernest Thompson Seton’s *Biography of a Grizzly Bear*, he wrote *Autobiography of a Wolf*. In Seton’s book, the old bear, saddened by the death of his mate, slinks off to die in the animal cemetery. In Billy’s ten-page opus, the wolf, saddened by the death of his mate, killed by hunters, was attacked by a grizzly and killed.” LO, p. 36. CWWB, p. 121.

A high school book review (1929) of Shaftesbury’s *Instantaneous Personal Magnetism* shows Burroughs’ early reading influences.
This book review/ essay is printed in *Word Virus* and also in Ted Morgan’s LO (pp. 39-40).

“...an impressive red volume with magnetic rays all over the cover.”

Shakespeare, William. (A) William Shakespeare (1564-1616) English dramatist and poet. Burroughs studied Shakespeare at Harvard and with what many called a photographic memory, he was able to quote Shakespeare line for line at the drop of a hat throughout his life. Allen Ginsberg was shocked and impressed upon hearing Burroughs quote Shakespeare early in their friendship regarding a fight between two lesbians. Burroughs said, “...tis too starved an argument for my sword.” Ginsberg had never heard Shakespeare quoted in everyday conversation.

As fold-in source, LO, p. 339.

Used in cut-ups, WSB, pp. 113, 129, 163, 203 / BL, pp. 68-69 / AM, p. 44 / TTM, pp. 6-7, 89.

Used in cut-ins, WSB, p. 239.

Used in fold-ins. TTM, p. 97.

See also SDS. (1, 15, 33, 57, 60, 61, 70, 116)

Shakespeare, William. *Antony and Cleopatra*.

“There has been no change in my plans. I am leaving for Panama in a week or so, and then will proceed to the Putumayo headwaters. In the words of the Immortal Bard: ‘Let determined things to destiny hold unbewailed their way.’”

*-Antony and Cleopatra*, act 3, scene 6, lines 84-85. LWSB, p. 143.

“The withered face of cancerous control. Ecuador is really on the skids. ‘For this I will never follow the fading fortunes more.’ Let Peru take over and civilize the joint so man can score for the amenities.”

("*Antony and Cleopatra*, act 2, scene 7, 80-81: ‘For this,/ I’ll never follow thy pall’d fortunes more./ Who seeks and will not take, when once ‘tis offer’d/ shall never find it more.’") From Oliver Harris footnote. LWSB, p. 169.

Shakespeare, William. *Hamlet*.

“ ‘To die, perhaps to dream- aye- there’s the rub.’

‘To be or not to be

there is the question.’
Yes, the Bard exhausted so many potentials. So many book titles he has delivered:

*The Sound and the Fury, All Our Yesterdays, Told By an Idiot.*

It would be a very small man to attack the Immortal Bard. A thousand, a million, a billion pens will sputter in his defense, tap out on the old related typewriter.” LW, p. 247. (“To be, or not to be- that is the question (...) To sleep- perchance to dream: ay, there’s the rub!” *Hamlet*, act 3, scene 1. The Portable Shakespeare. NY: Penguin, 1977, p. 57.)

Shakespeare, William. *Henry IV Part II.*

“I am attenuating my relations with Lund and Company. Too much of a bad thing. And as far as the Colonel, in the words of the Immortal Bard: ‘Old man I know thee not.’”. (“*Henry IV*, part 2: act 5, scene 5: ‘I know thee not, old man. Fall to thy prayers./ How ill white hairs become a fool and jester!’”) From Harris footnote. LWSB, p. 356.

Shakespeare, William. *Julius Caesar.*

“Seeing that death, a necessary end, will come when it will come.’


“Of all the wonders I have seen, the strangest to me is that men do fear seeing that death, the necessary end, will come when it will come.” BL, p. 722. See above.

“Perhaps I should have restrained myself, but I am a plain blunt man who speaks right on.” From the footnote by Oliver Harris: “*Julius Caesar*, act 3, scene 2, 221-227, Mark Antony: ‘I am orator as Brutus is; / But as you know me all, a plain blunt man/ (...) I only speak right on.”

Shakespeare, William. *King Lear.*

“Allen’s neglect will drive me to some extravagance of behavior. I don’t know what I will do but it will be the terror of the earth.” (crossed out). (“*King Lear*, act 2, scene 4, 275-77: ‘I will do such things/- what they are, yet I know not; but they shall be/ the terrors of the earth.’”) From Oliver Harris footnote. LWSB, p. 205.

“These are the unsightly tricks.” LW, p. 19. (“Good sir, no more. These are unsightly tricks.” *King Lear*, act 2, scene 4, line 151 The Pelican Shakespeare *King Lear*. NY: Penguin, 1970, p. 85.)
"Only fools do those villains pity who are punished ere they have done their mischief." BL, p. 363. (‘Fools do those villains pity who are punish’d/ Ere they have done their mischief.’ King Lear, act 4, scene 2, lines 54-55. The Pelican Shakespeare King Lear, p. 123.)

1980: “Back in New York in November, he wondered what would happen now that Reagan and the Moron Majority were in. All ruinous disorders follow us disquietly to our graves, in the words of Shakespeare.” LO, p. 564. (From King Lear, act 1, scene 2, lines 109-112. The Pelican Shakespeare King Lear p. 47.)

‘First question always: ‘Whose vision??’ If you think any vision you see is ‘yours’, go back to First Base and start over. Some people are very acquisitive of ratings. Others know better. ‘Keep your bosom unfranchised and allegiance clear,’ and remember how long Banquo lasted. Who wants to last?? In this game the point is to lose what you have, and not wind up with someone else’s rusty load of continuity.” (“Banquo’s words to Macbeth, act 2, scene 1. In the context of the play, Banquo is saying that he (unlike Macbeth) will not be guilty in deeds as he is in ‘the cursed thoughts that nature/ Gives way to in repose.’ In the ‘atrophied preface’ section of Naked Lunch: ‘You can write or yell or croon about it... paint about it... act about it... shit it out in mobiles... so long as you don’t go and do it...’ (p. 223, Burroughs ellipses and italics).”) from Harris Footnote. LWSB, p. 434.

“My mind is turning to crime lately. ‘Strange thing I have in heart that will to hand.’” (‘Strange things I have in head, that will to hand./ Which must be acted, ere they may be scan’d.’ Macbeth, act 3, scene 4, 139-140.)” From Harris footnote. LWSB, p. 289.


“‘Time is a dimension,’ Wheeler says. (The Recognition Physics artist.) So what the fuck is that supposed to mean?
‘Told by an idiot, signifying nothing.’ The Immortal Bard.” LW, p.236.
(“Told by an idiot, full of sound and fury,/ Signifying nothing.” Macbeth, act 5, scene 5. The Portable Shakespeare, p. 204.)

Burroughs on Herbert Huncke in 1965: “He is not only a junky but a thief, strong both against the deed, in the words of the immortal bard. The raven
himself is harsh who croaks the fatal entrance of Huncke under my battlement.” LO, p. 421. ) From Macbeth, act 1, scene 5: “The raven himself is hoarse/ That cracks the fatal entrance of Duncan/ Under my battlements.” The Portable Shakespeare, pp. 143-144.) (43)

Shakespeare, William. Measure for Measure.
Burroughs on the ‘seven deadly sins’: “The expense in spirit and waste in shame is lust in action.’ Lust is one of the seven deadly sins. Pride, ‘Proud man like an angry ape... doth play such fantastic fix before fantastic heaven make the angels weep.” BL, p. 766. (“But man, proud man./ Drest in a little brief authority./ Most ignorant of what he’s most assur’d./ ((His glassy essence)), like an angry ape./ Plays such fantastic tricks before high heaven/ as make the angels weep,” Measure for Measure, act 2, scene 2. The Portable Shakespeare, p. 649.) See also “Sonnet 129.”

Shakespeare, William. Troilus And Cressida.
“They were talking about a fight that had taken place in a lesbian bar, during which one woman had bitten another’s ear, and Burroughs commented: ‘In the words of the immortal bard, ‘tis too starved an argument for my sword.’ Allen was impressed. He had never heard Shakespeare quoted before in an ordinary conversation.” LO, p. 89. (From Troilus And Cressida, act 1, scene 1 lines 96-97. “I cannot fight upon this argument;/ It is too starved a subject for my sword.” The Festival Shakespeare Troilus And Cressida. NY: Macmillan, 1967. p. 84.)

“Things which cannot be repaired should not be discussed.” BL, p. 524. (“What’s gone and what’s past help should be past grief.” The Winter’s Tale, act 3, scene 2, lines 219-221. The Winter’s Tale, NY: Signet, 1963, p. 87.)

Shakespeare, William. “Sonnet 129.”
On the ‘seven deadly sins’: “The expense in spirit and waste in shame is lust in action.’ Lust is one of the seven deadly sins. Pride, ‘Proud man like an angry ape... doth play such fantastic fix before fantastic heaven make the angels weep.” BL, p. 766. “Th’ expense of spirit in a waste of shame/ Is lust in action...” Sonnet 129, lines 1-2 The Sonnets. NY: Signet, 1988, p. 169.) See also Measure for Measure.

Shelley, Percy Bysshe. (A) Percy Bysshe Shelley (1792-1822) English poet. AM, p. 44.


Sloane, Eric. *Diary of an Early American Boy: Noah Blake 1805.* NY: Ballantine Books, 1974. *Diary of an Early American Boy* follows a fifteen year old boy, Noah Blake, through the circumstances that a boy of that age might have endured and experienced in early America. The book is a partial recreation of an actual found diary from the turn of the nineteenth century. Noah Blake appears as a character in *Cities of the Red Night.* Burroughs describes Noah in as being, “twenty, a tall red-haired youth with brown eyes, his face dusted with freckles.” The reader of COTRN follows Noah’s travels through his diaries, which are dated 1702, 103 years before the diaries of Sloane’s Noah Blake. The character first appears in COTRN “screwing the pan onto a flintlock pistol, testing the spring, oiling the barrel and stock.” He then holds the gun up for his father’s approval. Izaac Blake is Noah’s father in the original Diary and is a craftsman and worker who teaches Noah handy work and with the help of his son creates a functioning homestead.


Spence, Lewis. Encyclopedia of Occultism. NY: University Books, 1960. (G) On the succubus: “‘Adam was having sexual intercourse with Lilith, Adam’s first wife and the princess who presided over these demons known as succubi, for 130 years before the creation of Eve.’ That’s a direct quote from Lewis Spence’s 1960 Encyclopedia of Occultism.” WWB, p. 185.


“He pointed out a passage in the preface of Spengler’s Decline of the West, which said that with the culture declining, ‘therefore, young man, take to the slide rule rather than the pen, take to the microscope rather than the brush.’” LO, p. 114. (1, 8, 9, 15, 30, 32-35)

botanist Richard Spruce, when Burroughs researched the subject with Ginsberg’s help in July, 1952, there was almost nothing to find. This was the point he stressed in his ‘Yage Article,’ which included a technical bibliography of half a dozen works, including Spruce’s Notes of a Botanist.” Harris states that Burroughs found references available about yage were vague and contradictory and that the informants had failed to take yage themselves. WBSF, p. 165. (128, 129)


“Another source of material was what Burroughs took from other writers. Bad writers borrow, the saying goes, good writers steal- that is, what they take they make their own. In the margins of passages he liked Burroughs would write GETS, which meant Good Enough To Steal, as in this sentence from “A Country Love Story” by Jean Stafford: ‘Sometimes she had to push away the dense sleep as if it were a door.’ That sentence or one very like it would turn up in one of his books.” LO, p. 464. The piece that Morgan is referring to appears on page 137, lines 16-17.

Steadman, Ralph. Sigmund Freud. Ralph Steadman (1936- ) British writer and illustrator. Steadman is the author of Jones of Colorado, Sigmund Freud, I Leonardo, Animal Farm (illustrated edition), Alice In Wonderland (illustrated edition.) He is most well known for his illustrations for Hunter S. Thompson.

Burroughs’ copy of Steadman’s illustrated biography of Sigmund Freud was donated by the Burroughs estate to the Sotheby’s Allen Ginsberg and Friends auction (Item #194), AG&F.

Stein, Gertrude. (B) Gertrude Stein (1874-1946) American writer. Lived mostly in France. Author of The Three Lives, The Making of Americans and The Autobiography of Alice B. Toklas. Burroughs was probably introduced to Stein’s work at Harvard. Brion Gysin was friendly with Stein and her companion Alice Toklas in Paris. The hashish brownie recipe found in her cookbook is credited to Gysin.

“Gertrude Stein said, and I agree: the worst misfortune to a man is his failure
to find a metier- something he does professionally. A trade, a profession.
I am a writer. A scribe, Also, a priest - like all true scribes.” LW, p. 158.
BL, p. 252.

"I read Three Lives- a very good book- and a number of others very
interesting, experimental texts." BL, p. 408.
“John Tytell: Did you have any interest in Gertrude Stein when you were at
Harvard?
WSB: I read Three Lives there.” KATB, p. 29.
MILES, p. 169.

Stern, Jacques. Jacques Stern was a friend of Burroughs. Stern was the author
of one book called Fluke. He was also involved in the Junky film project with
Burroughs, Terry Southern and Dennis Hopper in 1977.
“Impressed by the fragments of writing that Stern showed him, he wrote
Allen Ginsberg that ‘Stern is I think the greatest writer of our time,’ “ LO, p.
294.
Used in cut-ups, TTM, pp. 6-7 and WSB, p. 120.
Used in cut-ups for Nova Express. (70)

American poet and winner of the Pulitzer prize.
“The Wallace Stevens poem is real great. The best thing he has done. I never
liked him before.” (”The Stevens poem was probably
‘Lebensweisheitspeileri.’”) From Harris footnote. LWSB, p. 291.

Balfour Stevenson (1850-1894) Scottish essayist, poet and novelist. Author
of many works including Kidnapped, Treasure Island and Dr. Jekyll and Mr.
Hyde. (107)


Stevenson, Robert Louis & Fanny Vangergrift Osbourne. The Wrong Box.
London: Pan, 1966. (F)
Burroughs was interested in Stevenson and Osbourne’s book as a successful
collaboration during his own collaborative experiments with Brion Gysin in
the 1960s.
TTM, p. 11.


Star Child was incorrectly listed as being by John Brunner on the Naropa list of neglected works. (126)


Strieber, Whitley. Billy. NY: Berkeley, 1991. (H) Whitley Strieber is a novelist, alien contactee, and UFO abductee living in San Antonio, TX. His novels include Black Magic, Billy, War Day and Majestic; his non-fiction includes many works on the alien and abduction phenomenon including Communion, Transformation, Breakthrough and Confirmation. Burroughs visited Strieber in the final years of his life in hopes that he might make contact with the visitors Strieber describes in his work. Unfortunately, the visitors did not find Burroughs interesting enough to drop in during his stay. He was a firm believer in Strieber’s claims and even contributed a dust-jacket blurb for his book Billy.
BL, p. 795.


MKA, p. 31. (46, 121, 122)

Mentioned by Burroughs in an interview released on CD called The Last Interview with William S. Burroughs conducted by Patrick Hudson and Cardinal Sin.


Sturgeon, Theodore. (F) Theodore Sturgeon (1918-1985) American writer of science-fiction. Author of *Some of Your Blood, Venus Plus X, More Than Human* as well as many other books and multiple volumes of short stories. Burroughs was quite taken with Sturgeon’s *Some of Your Blood*, which was revolutionary in the science-fiction genre for its sexual content. “I also have a number of paperbacks by Mr. Sturgeon.” BL, p. 83. (10)


Sullivan, Harry Stack. (1892-1949) American psychiatrist. Sullivan’s main contribution to modern psychology was his work on schizophrenia. He moved drastically away from Freud’s psychosexual approach and developed his own interpersonal theory of psychiatry. According to Burroughs, Sullivan’s ideas were not new but simply rehashed versions of previous psychiatric theory with new and confusing terminology. “I can not share his (William Scott Gilmore) enthusiasm for Sullivan (Harry Stack Sullivan) who, it seems to me, has distinguished himself chiefly by introducing a somewhat more confusing terminology.” LWSB, pp. 23-24.

Swain, Dwight V. *Film Scriptwriting*. NY: Hastings House, 1976. (G) “Dwight Swain cites a film writer who once told him, ‘In this business, ‘Can you do it in a hurry?’ counts for a lot more than ‘Can you do it good?’’” (p. 3) That is the ability to see the film potential in any situation and see it immediately, is the scriptwriter’s most highly valued skill. Swain also calls creativity ‘the major tool in (the scriptwriter’s) craft kit.’ (p.4) The creative person; he says, is someone who is ‘conditioned to make multiple responses to simple stimuli. (ibid.) Show him a candlestick and he can come up with ten different ways of murdering someone with it. The creative filmscript writer is always juggling situations, moving them around.” DP, p. 294. (85)

Swarthout, Glendon. *The Shootist*. NY: Signet, 1986. (G) Glendon Swarthout (1918-1992) American writer. His many novels include *The Shootist* and his most well-known, *Bless the Beasts and Children*. He was twice nominated for the Pulitzer Prize. See the story “The Book of Shadows,” included in *Tornado Alley*, which is a rewrite of the encounter between the Shootist character and the doctor from
the Swarthout novel.
AM, pp. 196-201. (127)

Author of many volumes including A Tale of a Tub, The Battle of the Books, and Gulliver’s Travels. Kerouac compared Burroughs work to that of Swift more than once. Burroughs also likened some of his own satirical prose to that of Jonathan Swift.
“I’m against capital punishment in all forms, and I have written many pamphlets on this subject in the manner of Swift’s Modest Proposal pamphlet incorporated into Naked Lunch.” BL, p. 45.
“Satire, of course, is traditionally associated with attacks on the establishment: Swift, Voltaire... Laughter is essentially rejection. You look at something and say, ‘Oh, my God,’ and laugh. You’re rejecting it.” CWWB, p. 148.

CWWB, p. 105.


Alfred “Lord” Tennyson (1809-1892) English poet.
"How dull it is to rust unburnished, not to shine in use." BL, p. 569
"How dull it is to pause, to make a rest, to rest unburnished, not to shine in use."-Tennyson L.W, p. 187 (“How dull it is to pause, to make an end./To rust unburnished, not to shine in use!” Idylls of the King, p. 285)
"...I am aware of wanting human love. I am aware that the attempt to coerce love fails if it succeeds and fails if it does not succeed. But the chance is there to accomplish some work ‘not unbecoming men that strove Gods’-Ulysses,
Tennyson” LWSB, p.128 (“Some work of noble note, may yet be done./ Not unbecoming men that strove with Gods.” Idylls, p. 285.)
AM, p. 44.

appears on pp. 92-122. (H) LW, p. 93

*The Tibetan Book of the Dead*. Translated with Commentary by Francesca Freemantle and Chogyam Trungpa. Boston, MA: Shambhala, 1992. A mortuary book of the Nyingma sect of Tibetan Buddhism. A guide-book to the in-between or the Bardos after death. The book is traditionally read to the dying and the dead to help ensure a safe passage through the afterlife, and/or a safe rebirth. Burroughs was very familiar with the book and subtitled his *The Wild Boys*, a book of the dead. Upon his death, a Bardo ceremony was held in Kansas and attended by his close friends.

From the Burroughs introduction to *You Got To Burn To Shine* by John Giorno, p. 5: "As it says in *The Tibetan Book of the Dead*: if something is beautiful, do not cling to it; if something is repulsive do not shrink from it."


Tocqueville, Alexis de. Alexis Charles Henri Maurice Clerel de Tocqueville (1805-1859) French writer sent to America to study U.S. penitentiaries. It was this journey that inspired his most famous work, *Democracy In America*. In praise of *States of Desire* by Edmund White, Burroughs writes: "In Edmund White we may have found our gay de Tocqueville."

Tocqueville, Alexis de. *The Death of Ivan Ilyich*, among others.

"Isn’t the basic fear that everyone has and carries through their life the fear of their own death which they know is going to happen? Like in *Anna Karenina* where the woman had this continual dream of her own death." *LOKA II*, p. 175.


“According to Michele Sindona’s account in Nick Tosches’s book *Power on
Earth, the bulk of the world’s dirty money is processed in Singapore and Kuala Lumpur, and the sums involved are trillions of dollars. Any liberalization of drug laws could precipitate a catastrophic collapse of the drug black market and cut off this salubrious flow of dirty money to the laundries of Malaysia.” HR, p. 74.

Traven, B. *The Treasure of the Sierra Madre*. B. Traven was the author of *The Treasure of the Sierra Madre, The Death Ship, The Bridge in the Jungle*, and others. B. Traven’s birth place and real name remain a mystery. Burroughs didn’t like the Traven book, *The Treasure of the Sierra Madre*, as much as he liked the John Huston film version. See also Liam O’Flaherty’s *The Informer*, in this section, which is another book that Burroughs’ believed was not as good as its cinematic counterpart. (95)

Trocchi, Alexander. Alexander Trocchi (1925-1984) Scottish writer. Author of *Helen and Desire, The Carnal Days of Helen Seferis, White Thighs, My Life and Loves Vol. 5 by Frank Harris, School for Sin* (which were all Olympia Press titles), as well as *Thongs, Man of Leisure, Young Adam* and *Cain’s Book*. Trocchi was the co-editor of “Merlin,” and the editor of “Moving Times” (which included regular pieces by Burroughs.) Trocchi was a heroin addict and became much less prolific near the end of his life. Burroughs and Trocchi remained friends for many years and Burroughs contributed dust-jacket blurbs for his *Man At Leisure, Cain’s Book*, and the biography by A. M. Scott, *Alexander Trocchi: The Making of a Monster*. Used in cut-ups, TTM, p. 95. Used in fold-ins, TTM, p. 97. ASNS, p. 74.

Turner, James (Ed.) *The Fourth Ghost Book*. “The House By The Water” by Richard Blum. London: Pan, 1968. This story was very important in the writing of *The Wild Boys*. See Richard Blum in this section for more information.

Tzara, Tristan. Tristan Tzara (1896-1963) Romanian born poet, essayist and editor. One of the founders of the Dada art movement. Identified for a time with the surrealists and author of *Seven Dadaist Manifestos*. Burroughs and Gysin believed that Tzara was the first cut-up poet, based on his history of drawing random lines from a hat to create poetry.
Used in cut-ups, TTM, p. 3.
TTM, p. 29. (44, 90)

Untermeyer, Louis (Ed.) Poetry anthology. Specifics unknown. Louis
Untermeyer (1885-1977) American author and editor. (1)

Burroughs used Literary Days In some of his published cut-ups and later
corresponded with Veitch regarding an illustrated Naked Lunch. Veitch is
known for his early work in the underground comics field. His early comics
include Skull and Slow Death. Veitch is also the author of The Luis Armed
Story, Antlers In the Treetops (with Ron Padgett) and other books of poetry.

Veitch, Tom. Skull. Last Gasp - Eco-Funnies, series ran in the early 1970s.
Underground comic book illustrated by Greg Irons with text by Tom Veitch.
From an unpublished letter from Burroughs to Tom Veitch in 1973 regarding
Skull and Slow Death:
“...really great. Do these comix make $?”

Veitch, Tom. Slow Death. Last Gasp. series ran in the early 1970s.
See Tom Veitch’s Skull, above.

One of Burroughs’ favorite quotes:
“‘Un vieux faun en terre cuite presageant, sans doute, une suite malheureuse
a ces heures dont la suite tour a son des tambours.’ - Paul Verlaine” LW, p.
49. (“Un vieux faune de terra cuite/ rit, au centre des boulingrins,/presageant sans doute une suite/ mauvaise a ces instants serene,/ qui mont
conduit et tont conduit,/ melancoliques pelerins/ jusqu’a cette heure dont la
fuite/ tournoie au son des tambourins.” Translation: “An old faun made of
terra-cotta/ stands laughing in the middle of the lawn/ doubtless predicting an
unhappy/ sequel to these serene moments,/ which have brought you and me -
((A couple of melancholy pilgrims))/ to this brief transient hour which now/
is whirling away to the beat of the little drums.”
“My past was an evil river.” LW, p. 67.
TM, p. 106. (12)

the Center of the Earth, From the Earth to the Moon and many others. (10)

BL, p. 684. (123)


"Have you read Gore Vidal's latest- The Judgement of Paris? Funny in places. The man is primarily a satirist and should avoid philosophizing and tragedy." LWSB, p. 115.

“He planned to steep himself in vice in either Rome (under the influence of Gore Vidal’s The Judgement of Paris) or Tangier.” ANSEN.


“‘Let petty kings the names of parties know/ Where’er I come I kill both friend and foe.’”

(“Others may boast a single man to kill:/ But I, the blood of thousands, daily spill./ Let petty kings the names of Parties know:/ Where’er I come, I slay both friend and foe.’ From act 5 of The Rehearsal by George Villiers, the Second Duke of Buckingham (1628-1687). The play parodied contemporary heroic drama, including Dryden’s The Conquest of Granada By the Spaniards, which the quoted lines, indirectly, echo.”) From Harris footnote. LWSB, p. 298.

Villon, Francois. Francois Villon (1431-?) French poet. Author of several
volumes of poetry. Regarded by many as the first and greatest French lyricist. From Burroughs’ introduction to Jack Black’s You Can’t Win: “Where are the hobo jungles, the hop joints, the old rod-riding yeggs, where is Salt Chunk Mary? Where is the Johnson family? As another thief, Francois Villon, said, ‘Where are the snows of yesteryear?’” (118)

“Reading Pan, Great God of Nature. by Leo Vinci. Protagonist seeks the Great God Pan. He comes to the capo in a robe of deep red, trimmed with gold, that reaches the floor. (They sure go in for gracious living in the Kingdom.) Windows from cut sheets of flawless rubies, long canopy supported by seven ruby pillars.
The man says:
‘Are you prepared to meet him?’
Many come under the primal law of the physical plane: duality. White or black. Good or evil.” LW, p. 77.

“Satire, of course, is traditionally associated with attacks on the establishment: Swift, Voltaire... Laughter is essentially rejection. You look at something and say, ‘Oh, my God,’ and laugh. You’re rejecting it.” CWWB, p. 148.

Walter, W. Gray. The Living Brain. NY: Norton, 1953. (E) British physician and engineer. Burroughs, Brion Gysin and Ian Sommerville were all readers of Walter. His work involving brain stimulation and alpha brain wave research were the impetus for Gysin’s dreamachine.
One of the “experts” listed by Burroughs “who could define the uses and limitations of this instrument” (the E-Meter) ASNS, pp. 92-93.
“Are you acquainted with the book, The Living Brain, by (W.) Gray Walter? Gray Walter was associated with some kind of physical-neurological foundation in the 1960s, and (with) just using ‘flicker’: pulses of light into the closed eye. What he found was this produced many of the effects of hallucinogenic drugs: seeing sounds, hearing pictures... you know, the sense impressions sort of overflowed.” JW, p. 142.
“William Walters, who wrote The Living Brain (1953), told a story years ago about a woman who had an epileptic aura and was visited by a personable
young stranger with whom she had sexual relations, which were not only visual but also tactile; in other words it was a completely real experience produced simply by stimulation of a certain brain area.” DP, p.307. TJ, pp. 131-132. RE/SEARCH, p. 10.

Wambaugh, Joseph. *The New Centurions*. NY: Dell, 1970. (G) “Joseph Wambaugh started out as a cop and ended up a multi-millionaire writer of best-selling novels about cops. His novel *The New Centurions* (1970) is written according to the best-seller formula: Write something that people know something about and want to know more about. For some reason people always want to know about cops. A lot of them are cop lovers, I guess. Well, in the novel the reason for Kilvinsky’s suicide is never apparent. He is described as a mysterious and secretive man. But in the film (*The New Centurions*, Richard Fleischer, 1972) he is turned into a very simple character played by George C. Scott, and the reasons for his suicide are all obvious as Hollywood can make them. It’s a drastic, surgical simplification of a character. You have only an hour and a half in a film, so every word must count.” DP, p. 298.

Warcollier, Rene. A chemical engineer who designed a series of experiments in telepathy. His psychical investigations in the early twentieth century were some of the earliest into this phenomenon. Warcollier is the author of the classic work on ESP, *Mind to Mind*. From an unpublished manuscript called “Yage Article”: “...I am interested in telepathy, foresight and clairvoyance, the ESP phenomena studied by Rhine, Warcollier and others, and have experimented with thought transference.” WBSF, p. 165.


Webber, Peter. Unknown. (E) (5)

Welch, Denton. (D) Denton Welch (1915-1948) English writer and painter. Burroughs claimed that Denton Welch was his greatest influence and his
favorite writer. Welch was born in Shanghai into an upper class British family. He was a sheltered and rebellious youth who ran away from school at the age of 16. In June, 1933, at the age of 20, Welch was run down by a car while he was bicycling. This tragic accident forced him into a short life of pain and suffering. He died at the age of 33, in 1948, from complications due to this incident 13 years prior. If it were not for his isolation in hospitals and his debilitating injuries he might never have become a writer and painter. His books include *In Youth Is Pleasure, A Voice Through A Cloud, I Left My Grandfather’s House, A Last Sheaf*, many short stories and a volume of journals. Burroughs was introduced to Denton Welch’s work in 1947 or 1948, when Jack Kerouac was reading him. He liked his work but did not realize the extent to which he was an influence until re-reading him in 1976 during his time in Boulder, Colorado.

In *Literary Outlaw*, Ted Morgan states, “Finally, in his deep admiration for Denton Welch, Burroughs was identifying with the victim of the accident, as if he had been, as its instigator and survivor, the true victim of Joan’s death.” LO, p. 200.

“I am writing an introduction for a German translation of *In Youth Is Pleasure*. I’ve been running through it and underlining certain passages; I’ll just read some at random. He’s such a marvelous writer, the way he can make anything into something. Writers who complain that they don’t have anything to write about should read Denton Welch and see what he can do with practically nothing. Like this, he borrows a boy’s bicycle.

‘Oh yes,’ said the Stowe boy in his most tired voice, ‘you can borrow it for as long as you like. I loathe riding it. The saddle seems specially designed to deprive one of one’s manhood; but perhaps you won’t mind that.’

Orvil was too happy to be pricked into any retort by the intended insult...

Orvil wished passionately that he had no body so that these remarks could never be applied to him. He felt ashamed to be in a position to be deprived of his manhood.

‘His tears made damp, chocolately lumps out of the feathery dust. The whole surface of the river bristled with a fir of hissing raindrops, sharp as bullets.’

What a mind!

Denton Welch is actually Kim Carsons in the new book. I sort of kidnapped him to be my hero. And so much of it is written in the style of Denton Welch. It’s table tapping, my dear. He’s writing beyond the grave and I should certainly dedicate the book to him. (...)

He’s only got one character and it’s always him. Well, there are other
characters, yes. But the main character, what it all pivots around, is an
eternally 15-year-old boy. His writing was all done after his accident. He had
this accident when he was riding his bicycle and some woman ran into him
from behind. That happened when he was 20 and he was an invalid the rest
of his life and died at the age of 31 from complications. (...
I love his journals. I like everything he wrote. I’ve read every word I could
get my hands on. He started out to be a painter. He was in art school when he
had the accident. He has a terrific style with the choice of one word or
another or a sentence that no one but Denton Welch could have written. I
compare him to Jane Bowles because she had the same faculty for writing a
sentence that no one else could conceivably have written. And there, again,
er her complete work is 500 pages or so. People ask me about influence. I
would say he is the strongest influence on my work-stylistically certainly.
(...) Back in 1947 or 48 when he was still alive. Kerouac read him. I thought
he was great. I didn’t realize the extent to which he had influenced me or the
extent to which the character Audrey Carsons was derived from Denton
Welch until I reread him in 1976 in Boulder. Cabell, who I was sharing an
apartment with, had found someone who was a Denton Welch fan and had all
the books. So I reread them and read some I hadn’t before, like the Diaries. I
was even more impressed. Some writers reread well and others don’t. He
does.” BL, pp. 497-498.
“Brion Gysin hated Denton Welch. Didn’t see that it is just the petulant
queerness in which he is straight jacketed- 'Little Punky'- that makes his
works such a great escape act.” LW, p. 16.
“While I was writing The Place of Dead Roads I felt in spiritual contact with
the late English writer Denton Welch, and modeled the novels hero, Kim
Carson directly on him. Whole sections came to me as if dictated, like table-
tapping. I have written about the fateful morning of Denton’s accident, which
left him an invalid for the remainder of his short life.” Queer, p. xviii.
Burroughs continues to claim kinship (throughout the intro.) with the late
writer. He explains the “second sight” of Welch’s writing relating to his
accident (shooting of wife Joan).
Nicholas Zurbrugg: “Did you ever find many other writers useful as
examples?
WSB: Oh well, lots of them. I had several-well, nearly a hundred people on a
list. I’ve got it here somewhere. Here’s that list. I discussed a number of
neglected writers. A writer that I said quite a lot about, a writer of whom I am
more influenced than by any other writer is Denton Welch.
NZ: In what respect?
WSB: Well, Kim Carsons, the hero of my latest novel, *The Place of Dead Roads*, is Denton Welch.
NZ: So it’s a sort of homage?
WSB: No, not a homage, not a homage. He *is* Denton Welch. He’s derived from Denton Welch as revealed in the books. He’s the character of Denton Welch. Audrey and Kim Carsons are the same person— they literally *are* Denton Welch. You’ve not read Denton Welch?
NZ: No.
WSB: Well, if you really knew his work, you’d see it immediately.
NZ: So you might actually be quoting from his work?
WSB: No, it isn’t quoting. It’s just like his voice, it’s his style.” BL, p. 580
PODR is dedicated to Denton Welch.

“Denton Welch, who has influenced me more than any other writer.” TCI, p. 67.

On Denton Welch: “He was sort of the original punk, and his father called him Punky. He was riding on a bicycle when he was 20, and some complete cunt hit him and crippled him for the rest of his life. He died in 1948 at the age of thirty-three after writing four excellent books. He was a very great writer, very precious.” WWB, p.12.


“Fear and the Monkey” from BF, p. 110.

On Denton Welch: “Well, he was sort of the original punk, and his father called him Punky. He was riding on a bicycle when he was 20, and some complete cunt hit him and crippled him for the rest of his life. He died in 1948 at the age of 33 after writing four excellent books. He was a very great writer, very precious. I would like to end up here by recommending one book to *High Times* readers. *In Youth Is Pleasure*, by Denton Welch.” BL, p. 455.
This Dutton edition contains a foreword by Burroughs. (124)
COTRN, p. 234 / AM, p. 39. (1, 127)

Welch, Denton. "The Barn" from *Brave and Cruel*.
AM, p. 196-201.

Wells, H. G. George Herbert Wells (1866-1946) English novelist and historian. Author of many short stories and novels including "The Country of the Blind," *The Invisible Man*, *The Time Machine*, and *War of the Worlds*. Burroughs list Wells as one of his favorite science-fiction writers, and at one point went as far as to say, "He is much underrated." (10, 101)

"Farming towns are awful. Whatever gave me the idea I could ever be a farmer? This place gives me the stasis horrors. Suppose I should have to live here? Did you ever read H. G. Wells' *The Country of the Blind*? A great story about a man who could see in a country where everyone had been blind so many generations they had lost the concept of sight. He blows his top saying, "But don't you understand? I can see?" These people lack something as necessary to me as food."
("'You don't understand,' he cried in a voice that was meant to be great and resolute, and which broke. 'You are blind, and I can see. Leave me alone!" In H. G. Wells, *Selected Short Stories* (Harmondsworth: Penguin, 1982), p. 138. (...)"
From Harris footnote. LWSB, p. 178.
This is also included in the letter to Allen Ginsberg in *The Yage Letters*, p. 43 (later editions.)

"Right now I am huddled in my room (...) with a terrible cold, reading *The Invisible Man*."
LWSB, p. 190.

"It occurs to me that preliminary sickness of yage is motion sickness of transport to yage state. H.G. Wells in *The Time Machine* speaks of
undesirable vertigo of space time travel. He is much underrated.” LWSB, p. 181.

“Philippe Mikriammos: There is no particular science-fiction author that has notably influenced you?

WSB: No, various books from here and there. Now, H. G. Wells, yes, The Time Machine, and I think he has written some very good science-fiction.” BL, pp. 274.

The Time Machine & The War of the Worlds in BL, p. 684. (123)


First scrapbook contains “...story by H. G. Wells about a gentle ghost.” WSB, p. 205.


LW, pp. 60-65.

Wescott, Glenway. "A Visit To Priapus." (H) See Wescott’s Apartment in Athens.


" ‘Time is a dimension,’ Wheeler says. (The Recognition Physics artist.) So what the fuck is that supposed to mean?
‘Told by an idiot, signifying nothing.’ The Immortal Bard.” LW, p. 236.

“According to John Wheeler and his Recognition Physics, nothing exists until it is observed by a ‘meaning sensitive observer’. Well, certainly not for the observer. How could it exist for him until he observes it? But he also has to pin it down, record it on some instrument or other. In order to get itself observed and so to exist, the as yet unconceived instance or being must exert a measurable effect. It does seem that these physicists go to some effort and expense to state what seems obvious. How can you measure something that occasions no effect on anything?” ME, p. 11.

From Burroughs’ introduction, “Eternal Farewells” to Bruce Weber’s catalogue: “A physicist named Wheeler says nothing exists until it is observed by a meaning-sensitive observer. The Observer, by seeing something and making it available to the viewer, brings it into existence: creative observation.”

Whiting, Bartlett Jere. (B) Bartlett Jere Whiting (1904-1995) American educator. Harvard professor of English and American literature. His primary areas of interest were Chaucer’s use of proverbs and proverbs in medieval drama. Burroughs attended Whiting’s course on Chaucer at Harvard. (57)


BF, p. 150.


“I was looking at this Wildeblood book *Against the Law* - he was one of the people convicted with Lord Montague (sic) of homosexual practices. These English... the prosecutor keeps saying like, ‘These citizens been consorting with their social inferiors. I suspect them to be fairies.’ See an upper class Englishman with a lamp: ‘Looking for an inferior... Like a spot of fun you know.’” (“Peter Wildeblood, *Against the Law* (London: Weidenfeld and Nicolson, 1955.) Wildeblood, then diplomatic correspondent for the *London Daily Mail*, was tried in 1954 together with Lord Edward Montagu and Michael Pitt-Rivers. They were sentenced to twelve to eighteen months. The book recounts the case as a frame up of an English anti-homosexuality campaign resulting from American governmental pressure.”) From Harris footnote. LWSB, p. 341.

Williams, Tennessee. Thomas Lanier Williams (1911-1983) penname Tennessee Williams. American playwright. Author of numerous works, of which his most well known are *The Glass Menagerie, A Streetcar Named Desire, Cat On A Hot Tin Roof* and *Orpheus Descending*. A conversation between Burroughs and Williams appears in the collection, *Conversations with Tennessee Williams* and also in the collection of interviews, *Burroughs Live*. See below for Burroughs’ classic story of how he destroyed Paul Bowles’s first edition of *One Arm* by Williams.

Burroughs quotes Williams in order to describe the writing of Patti Smith on the dust jacket blurb for her collection, *The Coral Sea*: “rings the bell of pure poetry.”


Burroughs on Tangier: “There was no neighbor trouble since I sat around all day shooting junk and once dripped blood all over Paul Bowles’s first edition of *One Arm* by Tennessee Williams.” MILES, p. 76.

WSB, p. 77 / AM, p. 11.


Wilson, Charles. *Extinct*. NY: St. Martin’s, 1997. (H) “Reading Extinct, by Charles Wilson. This megalon, a super Great White, thought to be extinct for five million years at least. But it has been lurking in the deepest troughs of the ocean, and coagulating some millions of years of deep-sea, no-light smarts. So they emerge and have the ability to control the minds of men, and to persuade them that their whole mission and duty in life is to feed the sharks. All livestock and fish catches are fed into deep trenches, where sharks are backed up, mouths gaping, heads out of the water. My sympathies are with the sharks. Suppose they do eat a few people? Too many people already.” LW, p. 164. “Just finished a book called Extinct, about Megalons. Great white (sharks), a hundred feet long. Intelligent too. They have my sympathy.” LW, p. 171.


philosopher.

From “Deposition: Testimony Concerning a Sickness”:
“Ludwig Wittgenstein Tractatus Logico-Philosophicus: ‘If a proposition is NOT NECESSARY it is MEANINGLESS and approaching MEANING ZERO.’” NL, p. xlvi.

“Have you read Wittgenstein? He says that no preposition can contain itself as data. In other words, the only thing that’s not prerecorded is prerecordings themselves.” LOKA II, p. 166.

From Wittgenstein’s Tractatus Logico-Philosophicus: “3.13 A Proposition includes all that the projection includes, but not what is projected. Therefore, though what is projected is not itself included, its possibility is. A proposition, therefore, does not actually contain its sense, but does contain the possibility of expressing it. (‘The content of a proposition’ means the content of a proposition that has sense.)”

“3.332 No proposition can make a statement about itself, because a propositional sign cannot be contained in itself”
“3.333 The reason why a function cannot be its own argument is that the sign for a function already contains the prototype of its argument, and it cannot contain itself...”

AM, p. 66.

Woodard, David. Breed The Unmentioned. NY: OM Editions, 1985. (H) David Woodard is a maker of dreamachines, wishing machines (which can be found in The Western Lands) and other curiosities. He is also a composer and is responsible for the composition played the night of Timothy McVeigh’s execution. This is what Burroughs had to say about his book: “I have read Breed the Unmentioned and find the thesis to be sound.” Burroughs mentions Woodard in Last Words, but not by name. For more information see the interview with him in Headpress 25, Flicker Machine issue, 2003.


On the death of his cat: "As Wordsworth, that old child molester said: ‘She died and left to me/ this heath this calm this quiet scene/ The meaning of what has been/ and never more will be.’" LW, p. 24. (“She died, and left to me/ This heath, this calm and quiet scene:/ the memory of what has been./ And never more will be.”)

“This heath, this calm and quiet scene:/ the memory of what has been,/
And never more will be.” AM, p. 46.


“Ran away to London; fell into bad company. He isn’t coming back.
‘So many times the old man went down to the fence, and never lifted up a single stone.’

Do I want to know? I have tried psychoanalysis, yoga, Alexander’s posture method, done a seminar with Robert Monroe (the Journey’s Out of the Body man), EST in London, Scientology, sweat lodges and a yuwipi ceremony. Looking for the answer?

Why? Do you want to know the secret?
Hell, no. Just what I need to know, to do what I can do.
‘All is in the not done. The diffidence that faltered’
Ezra Pound (old crank).” LW, p. 195.

“Burroughs on his missing cat, Wimpy: ‘If I could commit a miracle, he asked himself, what miracle would I commit? To get my Wimpy back. He thought of the Wordsworth poem, ‘Michael.’ An old farmer had a son, Michael. They were building a wall together, but Michael ran away to London. Many times the old farmer went out to the wall, and never lifted a single stone. Now that was sublime, even though it was on the edge of mawkish.” LO, p. 587.

Wordworth, William. “Ode: Intimations of Immortality from Recollections"

Here is the first stanza:

“There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;-
Turn wheresoe’er I may,
By night or day,
The things which I have seen I now can see no more.”

Oliver Harris notes in his William Burroughs and the Secret of Fascination a phrase from Junky, p. 126. Lee gives himself an “injection of death” and the “dream was gone.” Harris observes the oddness of this statement because leading up to this scene there is no dream. He discovers at Columbia University that one of the many pieces cut from the original manuscript was after the phrase, “magic of childhood,” “The glory and the freshness of a dream.” This phrase, notes Harris, was taken from Ode: Intimations of Immortality from Recollections of Early Childhood. This nostalgic episode was cut and according to Harris: “Invoking nostalgia for a pre-Oedipal mother world, Wordsworth’s dream stands as a negation of the negation embodied by the world of junk, which is precisely why Burroughs had to cut the literary association.” From Harris notes (p. 251), Wordsworth, letter to Mrs. Clarkson, December 1814, quoted in Rader 170: “This poem rests entirely upon two recollections of childhood; one that of splendour in the objects of sense which is passed away; and the other an indisposition to bend to the law of death, as applying to our own particular case. A reader who has not a vivid recollection of these feelings having existed in his mind in childhood cannot understand the poem.” Wordsworth’s words. Harris, who edited The Letters of William S. Burroughs and Junky: The Definitive Edition, in which on p. 163, note 105 can be found the deleted, “The glory and the freshness of a dream” and credited to Wordsworth.

include *Pat Garrett and Billy the Kid, Wind, Two Lane Blacktop, Little Buddha*, and early work on the original draft of *Blade Runner*. Wurlitzer was fond of Burroughs work and Burroughs expressed an appreciation for *Nog*, as well as contributing a dust-jacket blurb for his *Hard Travel to Sacred Places*.  

“John Tytell: Have you read anything by Rudolph Wurlitzer?  
WSB: I read *Nog* and liked it. KATB, p. 37.  
BL, p. 258.


“-Book reading now: *Junk*, by Linda Yablonsky, N.Y.C.  
Comparatively harmless, and they have absorbed- literally- some basic (metabolic) lessons. They know more about life than the squares, like my unfortunate brother.” LW, p. 248.

Burroughs’ introduction, “*Comments on the Night Before Thinking.*”  
WSB, p. 203.


Yeats, W. B. *A Vision.* NY: Macmillan, 1937. (B) William Butler Yeats (1865-1939) Irish poet and dramatist. Author of volumes of lyric verse, poetic and prose plays, and critical essays. Awarded the Nobel Prize. Yeats’ book, *A Vision* consisted of messages he believed were communicated to his wife by supernatural beings. Burroughs was reading *A Vision* in the 1940s. (9, 15, 32, 33)

“Was it Yeats who said every man must choose at some point between his life and his work? Artists usually choose the work, and compromises are usually unfortunate.” WWB, pp. 193-194. This quote is also found in LO on
p. 576: “The intellect of man is forced to choose/ perfection of the life, or of the work./ and if it take the second must refuse/ a heavenly mansion, raging in the dark.” (106)

On the “auditory origin of succubi visitations”:
“Yeats used this image of invasion through the ear describing the Immaculate Conception in a poem called ‘The Mother of God’: ‘The threefold terror of love/ A fallen flare./ Through the hollow of an ear/ Wings beating about the room...’ I think that’s very good.” WWB, p. 188.

“Instead if I live to 80 will be demonstrating judo to some young boy in some louche bistro. Like the Poet say: ‘God keep me from ever being a wise old man praised of all.’ Yeats, ‘Poet’s Prayer’.” “(W. B. Yeats’s ‘A Prayer for Old Age’: ‘God guard me... From all that makes a wise old man/ That can be praised of all.’)” From Oliver Harris footnote. LWSB, p. 166.

“Cast a cold eye on life, a cold eye on death - Horseman pass by!” Burroughs quotes Yeats in reference to the Mary McCarthy “Old Men” story which is from the collection, Cast a Cold Eye.
Part One B: Notes
1. Barry Miles describes Allen Ginsberg’s introduction to William Burroughs, the reader, in 1943:

“Bill showed them his library. Most of the books they had never heard of. Bill explained that he had a scientific approach to reading, which was both functional and pragmatic: ‘I read each book for a special purpose,’ he told them. ‘For instance, I read Chas Jackson’s Lost Weekend to see what alcoholism is like. I read for information.’ He told them he read Rimbaud for his description of the derangement of the senses, and both Rimbaud and St.-John Perse for ‘the foreign perfume, the juxtaposition of strange experience and the images of cities glittering in the distance.’ Burroughs particularly liked the T. S. Eliot translation of St.-John Perse’s Anabase, which had a dry, St. Louis edge to it that he could appreciate.

Bill had books on parlor tricks, card games and formulas, boxing, jujitsu, an Egyptian Grammar, Kovoor Behanan’s Yoga: A Scientific Evaluation, a volume on hypnoanalysis, and Abrahamsen’s Crime and the Human Mind, but the literature and poetry were what particularly interested Ginsberg. It was here that he and Jack discovered Kafka’s The Castle, Cocteau’s Opium, Louis Ferdinand Celine’s Journey To The End of the Night, Baudelaire’s Poesies, and Blake’s poems. Blake was not much studied in the United States at that time, but Burroughs thought him a ‘perfect poet.’

There was a copy of the works of Shakespeare with marked passages; Burroughs was much given to quoting from him. Also on his shelves were a Louis Untermeyer poetry anthology, The Ox-Bow Incident by Walter van Tilburg Clark, Nightwood by Djuna Barnes, The Folded Leaf by William Maxwell, Gogol’s Dead Souls and Nabokov on Gogol, Melville’s Moby Dick, and Maiden Voyage by Denton Welch, who came to be Burroughs’s favorite author, plus a number of John O’Hara novels and a collection of Raymond Chandler and other crime writers.

Burroughs’s library was to have an enormous impact on both Allen and Jack. Allen went so far as to note down a list of titles on a yellow pad. When they left, Burroughs gave them each a gift. Jack received a copy of Oswald Spengler’s The Decline of the West, and Bill gave Allen an old red clothbound Liveright edition of Hart Crane’s Collected Poems. Allen had never heard of Hart Crane, but he was later to be one of the lesser influences on ‘Howl.’” From Ginsberg: A Biography by Barry Miles. NY: Simon and Schuster, 1989. pp. 47-48.
2. “Phillippe Mikriammos: You read a lot of science-fiction and have expressed admiration for The Star Virus by Barrington Bayley and Three To Conquer by Eric Frank Russell. Any other science-fiction books that you have particularly liked?

WSB: Fury, by Henry Kuttner. I don’t know, there are so many of them. There’s something by Poul Anderson, I forget what it was called, Twilight World. There are a lot of science-fiction books that I have read, but I have forgotten the names of the writers. Dune I like quite well.” BL, pp. 273-274.

3. “One of Burroughs’s sources for The Wild Boys was a science-fiction work by Poul Anderson called The Twilight World. The way he adapted other writers’ materials can be seen in the following example:

Twilight World: ‘The boy was small for his fourteen years, lean and ragged, under ruffled brown hair his face was thin, straight-lined and delicately cut, but the huge blue eyes were vacant.’

Wild Boys: ‘A dead leaf caught in Audrey’s ruffled brown hair.’

Twilight World: ‘The point of origin was named as St. Louis, Missouri, and the date was just prior to that recorded for the outbreak of the final war.’

Wild Boys: ‘The old broken point of origin, St. Louis, Missouri.’” LO, p. 466.

4. “There were two important sources for the material appropriated for the cut-ups that went into The Wild Boys. The first was Twilight World, by Poul Anderson:

“A world that may be literally just around the corner from us... World War III newsflash...There are reports of strange mutations of the human species... A physical and mental examination of these freaks is being undertaken at the present time...

The other is the story ‘The House by the Water’ in The Fourth Ghost Book, edited by James R. Turner, which was a source for Audrey and the Dead Child. In both cases I experienced a cold tingle of recognition, wrote Burroughs, ‘I was waiting there in someone else’s writing.’ (Burroughs’s own emphasis.)” MILES, pp. 180-181.

5. WSB: “The use of cut-ups and fold-ins with other writers is illustrated by these pages of mixed narrative and cut-ups. Wherever possible I will give the references as to source of cut-up material and since some of this material is from obscure sources, I will include in the archives the actual books when I
still have them.

One of the sources is a book I do not have. This book concerns a comic strip that is coming true in present time, set on the fringes of a lonely galaxy a million light years away. The techniques described in this comic strip are actually valid and the strip is being acted out. But the strip was thirty years ago. Nobody can remember the title or the author so they can’t find the strip and find out what will happen next. I will endeavor to see that this does not occur again.

I do have to hand two sources for the material in this file and for cut-up material that went into the published edition of *The Wild Boys* and they accompany the file.

One is *Twilight World* by Poul Anderson... ‘A world that may be literally just around the corner from us... World War III newsflash... There are reports of strange mutations of the human species... A physical and mental examination of these freaks is being undertaken at the present time...’

A description of the boy Alaric slotted in with a dream picture of my own on which the dead child sequence in *The Wild Boys* was based. In the dream I saw the boy standing under a dusty tree in Mexico with a vacant look in his eyes...

‘I was waiting there pale character in someone else’s writing...’ *Twilight World* page 27... ‘He knew that his son was looking at him as if trying to focus to remember who the stranger was...’ page 28... ‘The boy small for his 14 years, lean and ragged. Under ruffled brown hair his face was thin, straight-lined and delicately cut but the huge light blue eyes were vacant...’

‘A dead leaf caught in Audrey’s ruffled brown hair...’

*Twilight World* Page 127... ‘The point of origin was named as St. Louis Missouri and the date was just prior to that recorded for the outbreak of the final war...’

*The old broken point of origin, St. Louis Missouri,*’

Another source for Audrey and the Dead Child is *The Fourth Ghost Book,* edited by James R. Turner, Pan Paperbacks... *The House By The Water,* page 229.

‘The boy might not have been more than 12 years old, yet his ease of manner was remarkable in one so young. He was an attractive lad, lightly built and finely boned with hair the color of pale straw and eyes like forget-me-nots. His smile held, I though a hint of lazy mockery or perhaps of challenge, even of appeal. His long legs were scarred with sores and he wrote the customary native rope-soled slippers...’
Page 231... 'There,' he said. 'There is my father’s house."
Page 231... 'The boy did not speak again.'
Page 237... 'My father’s house. Enter.'
Page 241... ‘A rough piece of stone bearing the boy’s name...’ ‘Peter John S...’

1892-1904
‘The death of a child long ago.’
In both cases I experienced a cold tingle of recognition.
‘I was waiting there in someone else’s writing.’
June 18, 1972.
Audrey Carsons, the Dead Child, John Hamlin, like all my characters are made up of dreams, photographs, cut-ups and fold-ins with other writing. Another source for Audrey, John Hamlin, the Frisco Kid, the Dead Child, derives from the writings and legend of Peter Webber. I picked up traces of this legend in Tangier and Paris but I never met Peter Webber who died at the age of 21. Everyone who knew him told a different story of his death rather like Rashomonon. His papers fell into my hands and I made a number of cuts from them and pasted bits of letters and typescripts into scrap-books. Here in this file are the surviving fragments in an envelope sent me by my father years ago.
‘My father’s house. Enter.’ (...) There are many cut-ups with Peter Webber and they have been collected here.” ITEM 1 FROM FOLIO NUMBER 65 - Catalogue of the William S. Burroughs Archive. pp. 160-161.

6. “Audrey sits at a typewriter in his attic room, his back to the audience. In a bookcase to his left, we see The Book of Knowledge, Coming of Age in Somoa, The Green Hat, The Plastic Age, All the Sad Young Men, Bar Twenty Days, Amazing Stories, Weird Tales, Adventure Stories, and a stack of Little Blue Books.” COTRN, p. 329.
The stack of Little Blue Books refers to the books edited and published by E. Haldeman-Julius. There were more than one-thousand Little Blue Books published between 1919 and 1948. Included under this imprint were novels, shortened novels, manifestos, philosophical tracts, early self-help guides, poetry and classic literature. Some were texts that could not be found elsewhere, while many were reprints of classic stories making available to the young Burroughs everything from the travels of Marco Polo to books about germs and terrorism in France. Burroughs mentions that he read books by

*Coming of Age in Samoa* by Margaret Mead was a landmark anthropological and psychological study of primitive youth. Mead’s first book was written when she was 23 years old. The book is a Freudian psychosexual look at primitive society through the eyes of a Samoan girl. An essential reference in the study of Burroughs’ Audrey and the wild boys, primitive sexuality and its 1928 publication sets a nostalgic 1920s stage which Burroughs recalls fondly here. *Bar-20 Days* by Clarence E. Mulford was also released later as *Hop Along Cassidy’s Private War*. The creator of the classic western character, Hop Along Cassidy, published this book in 1911. *All the Sad Young Men* was an early Fitzgerald short story collection originally published in 1926. *The Green Hat* by Michael Arlen, as well as *The Plastic Age*, by Marks, were both portraits of youth and the roaring twenties in America. *Adventure Stories, Weird Tales, and Amazing Stories* were popular pulp magazines from the 1920s and 1930s printing everything from war stories to science-fiction. *Adventure Stories* magazine contained an article on Wilhelm Reich and the orgone accumulator. All of these books and magazines are relics of the past, of the twenties and of Burroughs’ childhood.

7. “There are certain writers that come readily to mind, like Scott Fitzgerald and others less famous such as Joseph Hergesheimer and Michael Arlen.”
Then there’s John Dos Passos. (...) of these writers I look at often again, Joseph Conrad comes to mind (...) I used different styles in my texts. There are fragments of Conrad and also in the style of Conrad. I also borrowed from Graham Greene and a number of other writers such as Jean Genet, Samuel Beckett...” BL, p. 408.

8. John Tytell: “Allen Ginsberg told me one way you definitely influenced both Kerouac and him was with books you suggested that they read, that he had no introduction to modern literature and you gave him Hart Crane and Auden and Eliot and other books, Kafka; you gave Kerouac Spengler. WSB: And perhaps Celine.” BL, pp. 248-249.


10. “I’ve read the works of course, of H. G. Wells and Jules Verne. (...) Well, among the modern writers. I’ve always found H. G. Wells to be one of the best, C. S. Lewis is another who interests me very much. In That Hideous Strength and Out of the Silent Planet I found many parallels with my own concepts. And among other moderns, Mr. Ballard and Mr. Moorcock in England, Mr. Arthur C. Clarke, Mr. Sturgeon, of course. Another writer that I think very highly of is Mr. Eric Frank Russell, I thought his book Three To Conquer was exceptionally realistic. Some science-fiction manages to convince and some does not. That certainly did. And also, he is another writer who has developed ideas quite similar to my own, the whole idea of virus invasion from the planet Venus is one that I have been very much preoccupied with in Nova Express, Ticket That Exploded, and other novels.” BL, pp. 82-83.

11. “There are a number of women writers whom Bill considers highly, among them Mary McCarthy, Joan Didion, Susan Sontag, Djuna Barnes, Carson McCullers, Flannery O’Connor, Jane Bowles, Dorothy Parker, Eudora Welty, Isabelle Eberhardt and Colette.” Victor Bokris, WWB, p. 42.

13. “I’d say Rimbaud is one of my influences, even though I’m a novelist rather than a poet. I have also been very much influenced by Baudelaire, and St. -John Perse, who in turn was very much influenced by Rimbaud. I’ve actually cut out pages of Rimbaud and used some of that in my work. Any of the poetic or image sections of my work would show his influence. (...) A writer who I read and reread constantly is Conrad, Joseph Conrad. I’ve read practically all of him. He has somewhat the same gift of transmutation that Genet does. Genet is talking about people who are very commonplace and dull. The same with Conrad. He’s not dealing with unusual people at all, but it’s his vision of them that transmutes them. His novels are carefully, very carefully written.” BL, p. 441.

14. “Artists usually choose the work, and compromises are usually unfortunate. Hemingway’s life posed a deadly threat to Hemingway as a writer, moving in a wildebeest at a time. ‘I have just fired a shot!’ said Baudelaire turning from an 1870 barricade, intoxicated by his accomplishment. ‘Ah yes, the artist so longs to be a man of action.’ ‘To fire at least one shot is it not?’ WWB, pp. 193-194.

15. “His favorite books, which he carried around with him, included Pareto and Spengler, Cocteau’s Opium, a copy of Baudelaire, a paperbacked volume of Shakespeare’s tragedies, and (later) W. B. Yeats’ A Vision.” Allen Ginsberg, from “Junky: An Appreciation” AGDP, pp. 380-381.

16. In a frustrated letter to his mother, Burroughs places himself in a literary tradition: “I hope I am not ludicrously miscast as the wickedest man alive, a title vacated by the late Aleister Crowley (...) And remember the others who have held the title before... Byron, Baudelaire, people are very glad to claim kinship now.” WSB in LO, p. 320.

17. Conrad Knickerbocker: “Nova Express is a cut-up of many writers? WSB: ...Wait a minute, I’ll just check my coordinate books to see if there’s anyone I’ve forgotten- Conrad, Richard Hughes, science-fiction, quite a bit of
science-fiction, Eric Frank Russell has written some very, very interesting books. Here’s one, *The Star Virus*. I doubt if you’ve heard of it. He develops a concept here of what he calls ‘Deadliners’ who have this sort of seedy look. I read this when I was in Gibraltar, and I began to find Deadliners all over the place. The story has a fishpond in it, and quite a flower garden. My father was always interested in gardening.” BL, pp. 68-69.

18. “I wonder about (the) future of the novel, or any writing. Where is it going, or where can it go? After Conrad, Rimbaud, Genet, Beckett, St.-John Perse, Kafka, James Joyce” LW, p. 204.


20. “Beckett and Genet I both admire without reservation. They’re both incredible writers, I think. And, of course, Genet is not, nor does he pretend to be, a verbal innovator. He is in the classic tradition, and there is another writer who, using the classic tradition, certainly seems to escape the imprisonment of words and to achieve things that you think could not be achieved in words.” TJ, p. 55.

21. “Phillippe Mikriammos: Isn’t it a bit striking that a major verbal innovator like you has expressed admiration for writers who are not mainly verbal innovators themselves: Conrad, Genet, Beckett, Eliot? WSB: Well, excuse me, Eliot was quite a verbal innovator. *The Waste Land* is in effect a cut-up, since it’s using all these bits and pieces of other writers in an associational matrix. Beckett I would say is, in some sense, a verbal innovator.” BL, p. 273.

22. Jean-Francois Bizot: “Who are the writers who have influenced you? WSB: Jean Genet (...) I also have been influenced by a number of writers that I’ve read to one degree or another: Joseph Conrad, Joyce, Celine, Cocteau,

23. When asked by Gerard Malanga, do you have a favorite contemporary writer whose works you go back to from time to time? Burroughs responds: “Well, yes. There’s Genet, Beckett. Those are the only two I can think of immediately.” BV, p. 203.

24. “Genet was a great person, an incredible person. He and Beckett were the two twentieth-century novelists who would definitely last.” LO, p. 606.

25. “I would think of Beckett in the same way as Genet, as a writer that I admire very much. I’ve read probably everything Genet has written. He’s a very great writer (...) With Beckett I like the early novels best, like Watt and Malone Dies...” BL, p. 259.

26. “You have to be careful what you say about your literary colleagues. I am not too much of a reader, unfortunately, and when I read I tend to read science-fiction, so I can’t really speak with too much authority. I’ve read Mailer’s early work The Naked and the Dead, which I thought was a very fine novel; Bellow’s Dangling Man which I enjoyed. I thought that Capote’s earlier work showed extraordinary and very unusual talent, which I can’t say for his In Cold Blood, which it seems to me could have been written by any staff editor on ‘The New Yorker’. TJ, p. 54.

27. “It’s very rarely that I find a best-seller that I can read - I read Jaws and I read The Godfather. The best writer of best sellers that I can think of is Forsyth - he’s quite good.” CWWB, p. 119.

28. “It Belongs To the Cucumbers: On the Subject of Raudive’s Tape Voices.” by Burroughs. From the Sources: Peter Bender: Voices From The Tapes. Sheila Ostrander and Lynn Schroeder, “Your Tape Recorder a Tracking Station for Paranormal Voices” from The Handbook of Psychic Discoveries. Konstantin Raudive Breakthrough. TPNI, pp. 80-81.


“Oswald Spengler’s *Decline of the West*
Wilhelm Reich
Dashiell Hammett
Thomas DeQuincey’s *Confessions of an English Opium Eater*
The Mayan Codices
Jean Genet
Louis-Ferdinand Celine
Joseph Conrad (especially *Lord Jim*)
Count Alfred Habdank Skarbek Korzybski
Philip Wylie
Robert M. Lindner’s *Rebel Without a Cause*
*Psychoanalytic Quarterly*
Jack Black’s *You Can’t Win*
Denton Welch”

There is no given source for this information. BOBG, p. 150.

31. “Some characters are found in other writers’ work: Burroughs, in his later books, is not just influenced by Denton Welch but uses some of his characters. Similarly, Salt Chunk Mary in *The Soft Machine* is taken directly from Jack Black’s *You Can’t Win*, whereas Clem Snide is clearly a parody on the work of Raymond Chandler (...) Texts by other writers are also appropriated in a manner now defined as post-modernist, including sections from Joseph Conrad’s *Lord Jim*, T. S. Eliot’s ‘*The Waste Land*’, Franz Kafka’s *The Trial*, F. Scott Fitzgerald’s *A Diamond as Big as The Ritz*, Lawrence Durrell’s *Clea*, and Henry Kuttner’s *Fury*. Burroughs’s copy of *Fury* was inscribed on the title page: ‘References from this book in *Ticket That Exploded*. This book also covers a general area to *Soft Machine* and the South American sections of *Naked Lunch*. July 4, 1973.’” MILES, pp. 148-149.

32. From Yves Le Pellec interview with Allen Ginsberg, August, 1972.
Ginsberg discusses Burroughs’ influence on himself and Jack Kerouac in the Colombia days:
“He was reading a lot of books that we didn’t know about and so we took our
reading from him. He had Kafka’s Trial, Cocteau’s Opium, he had (Oswald) Spengler’s Decline of the West which influenced Kerouac enormously in his prose as well as his conception of Fellaheen, he had Korzybski’s Science and Sanity, so that was like a preliminary western version of the later oriental teaching of the difference between concept and suchness, between word language and actual event- he had Rimbaud’s Season In Hell, Blake which I picked up on, he had A Vision by William Yeats, a sort of gnostic analysis of history and character, he had Celine’s Voyage Au Bout De La Nuit... If you take all these books, it takes one year or two to read them through seriously and get them all together. Burroughs had studied English and archeology at Harvard and his preoccupations were anthropological. He was interested in Kwakiutl Indian potlatch ceremonies, which I had never heard of before; in the berdache, American Indian shamanistic transvestite figure; in the psychology of apes; in primitive mind; he was interested in the psychopath as R. D. Laing is now interested; in the crude sense that the psychopath has a certain freedom of mental corruption that the so-called normal person doesn’t have. So Burroughs was primarily a master of gnostic curiosities and in his approach to the mind he had the same yankee practicality and inquisitiveness as his grandfather who had invented the adding machine. (...) He was exploring the Reichian orgone therapy.” AGSM, pp. 291-292.

33. “Before they left Burroughs lent them about a dozen books- including Kafka’s The Castle, Korzybski’s Science and Sanity, Hart Crane’s Collected Poems, Rimbaud’s Collected Poems, Cocteau’s Opium, Yeats’ A Vision, Spengler’s Decline of the West, and works by Celine and Blake. He also showed them some Mayan codices and discussed the eighteenth-century Italian philosopher Vico. All these sources contain imaginative schemata for ordering civilization. Vico’s circular theory of history for example, had served as the philosophical framework of Finnegans Wake. Tremendously ambitious, rational and intuitive compasses of human culture, these works sprang from the confidence that mind could conquer matter, and they must have inspired as much optimism in the novitiates as the serene analyzed eye of Burroughs himself. (...) Burroughs continued to help Jack appreciate Shakespeare and other classic writers like Pope, while exposing Jack to lesser-known but equally powerful innovators like Pierre Louys.” MB, pp. 134-135.
34. On Kerouac and Ginsberg’s visit to Burroughs’ apartment, described by Ted Morgan: “Burroughs was friendly, and loaned them books from his library: Kafka, Blake, Cocteau’s Opium, the cyclical historians Vico and Pareto, Hart Crane’s Collected Works. Allen had never heard of Hart Crane and thought of Burroughs as an essential supplement to the education he was getting at Columbia... He pointed out a passage in the preface of Spengler’s Decline of the West, which said that with the culture declining, ‘therefore, young man, take to the slide rule rather than the pen, take to the microscope rather than the brush.'” LO, p. 112.

35. “It’s not very far from the notion that William Burroughs laid on Kerouac in 1945 when he gave him a copy of Alfred Korzybski’s Science and Sanity, the basic foundation work in general semantics. When Kerouac and I first visited Burroughs, he physically gave us his library: Oswald Spengler’s Decline of the West, Jean Cocteau’s Opium, Rimbaud’s Season In Hell and Illuminations, William Blake’s Songs of Innocence and Experience, Kafka’s Castle. Among others I remember the big huge volume of Science and Sanity.” Allen Ginsberg. AGDP, p. 368.

36. “Writing for film is quite different from any other form of writing. It is unlike writing a novel, although at first glance it may seem the same. George Bluestone quoted D. W. Griffith as having said: ‘The task I’m trying to achieve is above all to make you see.’ and Joseph Conrad, in the preface to The Nigger of the Narcissus (1897), stated, ‘My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel- it is before all to make you see.’ However, it is quite a different kind of seeing. When you read a novel - that is if the writer is good - you are seeing a ‘film,’ but you are seeing it in your own mind. There’s quite a difference between seeing it on the screen and seeing it in your mind.” DP, p. 283.

37. “‘Dreams and memories... cannot be adequately represented in spatial terms... (A film’s) spatial devices... cannot render the conceptual feel of dreams and memories. The realistic tug of the film is too strong... Proust and Joyce would seem as absurd on film as Chaplin would in print.’ (Bluestone, pp. 47-48, 63.) That quote is from George Bluestone. He’s got some very sensible things to say in other connections, but this is a dogmatic, purely arbitrary opinion as to what films can and cannot do. Bluestone also talks about the problems of turning a novel into a film, beginning with the
difference between the imaginative seeing that you experience in a novel and
the seeing of an actual visual image in a film. As you read a novel and see the
action of the novel you are not in the purely passive position of a viewer. In
performing the act of reading, you are also performing the mental act of
translating what you read into pictures, words, sounds, and so on.
And, of course, different readers will see different pictures and will have
different concepts of the characters in the novel. But once the novel is on the
screen, whoever the viewers are, they’re all seeing the same movie with the
same actors. Of course, there’ll be some differences in what the viewers
notice or what interests them, but they are seeing the same movie. And they
do not need to use their imagination to perform any act at all; they
need only sit there and watch the screen. So, says Bluestone, the act of
reading a novel involves symbolic thinking, which is peculiar to imaginative
rather than visual activity. (…)
Now, I would say that, more accurately, reading novels and watching films
involve different and incompatible types of visual activity. (…) It’s visual
activity in both cases, but the two activities are quite incompatible. A film
aspires to provide maximum distraction. Citing Virginia Woolf’s statement,
“All this, which is accessible to words, and to words alone, the cinema must
avoid,” Bluestone goes on to claim that “the rendition of mental states
cannot be as adequately represented by film as, by language.” (Bluestone pp.
21, 47.) Well, you have to avoid rendering mental states or else find an
adequate way of representing them; otherwise, you’re going to end up with a
debacle like the film version of The Great Gatsby. (…) The whole charm and
point of this novel lies in the prose, which is not really translatable. I don’t
say it’s impossible, but a way hasn’t been found to translate passages like the
38. “Fiction characters, will be a series - for example, ‘solid’ characters like
Councillor Mikulin, in Under Western Eyes. What a film that could make.
And the French Naval Officer in Lord Jim; unique characters like Jane
Bowles and Denton Welch; fraudulent characters like the Major in
Adventure; and the revolting Virginian.” LW, p. 86.
39. “I wonder about (the) future of the novel, or any writing.
Where is it going, or where can it go?
After Conrad, Rimbaud, Genet, Beckett, St.-John Perse, Kafka, James Joyce-
Paul Bowles, Jane Bowles- these two in a special category of doing one thing
very well. With Paul a sinister darkness like underdeveloped film. With Jane? How do her characters move about, and what can motivate them. But really it’s just too special to formulate. What is left to say?


And Hemingway?

Maybe there is just so much ‘juice,’ as Hemingway calls it- and not quite enough to get him in with the select: Joyce [et al.]

‘Not quite enough, Papa. You kill yourself from vanity, self-inflation, and when the balloon is ruptured-’

He knew he was finished:

‘It just doesn’t come anymore.’

He just wasn’t there anymore.

Back to writing:-’revenons a ces moutons.’

Maybe there just isn’t any more to say, on the basic truth level.

Conrad said a lot of it in *Under Western Eyes* and *Lord Jim*- And Genet, on the Spanish Coast- I can feel his hunger, going down by the docks where the fishermen would throw him a fish maybe, which he cooked over a brush fire and ate without salt.

Why go on?

‘The tram made a wide U-turn and stopped. It was the end of the line,’


I can’t even write the word ‘sky’. I guess I feel.

Why go on?” L.W., p. 204.

40. “(....)Another big influence is Conrad - Joseph Conrad. Paul Bowles is also something of an influence. Have you read *The Sheltering Sky*? Of course, Jane- Jane Bowles- is the best writer. She didn’t write much; she had a terrible writer’s block, so her whole complete works could be contained in one book. She was a very great writer. Somewhat related, somewhat similar to Denton Welch. There is nothing special that happens, but she manages to make it very interesting. Did you read *Nightwood* by Djuna Barnes? Here’s another very good female writer, Carson McCullers. A good writer who’s been very much neglected is Julian Green. He did some very good stuff in the supernatural genre, which is one of the most difficult of all genres. Let’s see- I like some of Graham Greene, but when you’re read one you’ve read them all. What about *Under the Volcano* by Malcom Lowry? *Cheri* and *Fin De
Cheri: all the Colette books are very good, I think, short stories...” BL, p. 581.

41. “Burroughs nodded, and said he liked the kind of writer whose style you could recognize in a few words. He could recognize Jane Bowles in one sentence, he said, in the story about the man who ran an alligator farm, ‘but there was no security in the alligators.’ A recognizable style, however, was not necessarily good writing- look at Dryden, who had written the most breathtaking conceit in the English language when he commented on Lord Hasting’s small pox: ‘Each little pimple had a tear in it to wail the fault its rising did commit.” LO, p. 603.

42. “Lots of writers have influenced me, particularly Denton Welch, and also Conrad, Graham Greene, Kafka, Paul Bowles. D. H. Lawrence - The Plumed Serpent. So I’ve got all these influences. Other authors are an important part of a writer’s input. Some of them may be good and some of them may be trash, but there’s a continual input from that sort of reading.” CWWB, p. 168.

43. “Well I will not turn back (even if I could): ‘Let it come down-’.” (“The first murderer’s reply to Banquo in Macbeth, act 3, scene 3, which was also the title Paul Bowles had used for his Tangier-set novel. Burroughs may have been thinking also of Bowles’s The Sheltering Sky, whose last section is prefaced with this quote from Franz Kafka: ‘From a certain point onward there is no longer any turning back. That is the point that must be reached.’”) From Harris footnote. LWSB, p. 411.

44. “...how much of automatic writing is really automatic? The Surrealists started things off, but only Artaud stayed with it. Breton became a pope, hanging out in the salons and spending his time writing letters of excommunication. Tzara was a true innovator. It was his idea to write a poem by drawing words out of a hat. Why not introduce chance into writing following the game-theory of Neumann and Morgenstern, as it’s done in military strategy or economics?” BL, p. 136.

45. “There is a swamp. Cats and dogs about. A writing project involving a story from a book. Many pictures to illustrate the book. But I wonder about the writer of the story,
'Doesn’t he have a copyright?'
The lavishly illustrated book contains five short stories. The story we have chosen is the longest, but considering the pictures, not very long. The word ‘Mother’ appears in the title, and there is a reference to The Temple by Stephen Spender. Long walk from one end of the swamp to another. Is this the Slough of Despond from Pilgrim’s Progress?” ME, p. 64. Two literary references at least in this selection from My Education. The “Slough of Despond” is first encountered in The Pilgrim’s Progress in a dream by Christian, p. 22.

46. There is a photograph of Burroughs looking at one of his cats on the top of a bookshelf. Approximately 40 books can be seen on his shelves, as well as a few journals & magazines. The spines cannot be seen on twelve of the books. Eight of those are mass market paperbacks, one trade paper and three hardbacks. The only books that I can identify are Le Beaute Du Diable by Roland Villeneuve and The Way of the Animal Powers by Joseph Campbell (maroon spine, one volume), the Milton volume of the Great Books Collection (green cloth edition), Hostage to the Devil (trade paper) by Malachi Martin, one hardback copy of Communion by Whitley Strieber and Until You Are Dead by Frederick Drimmer in mass market paperback. The other 22 books remain elusive. Of those identified, three do not appear in the Lawrence library catalogue: Le Beaute Du Diable, The Way of the Animal Powers and the Great Books edition of Milton. Photograph by Jose Ferez Kuri. From El Gato Por Dentro (The Cat Inside.) Translated and with photographs by Jose Ferez Kuri. Mexico: Editorial Diana, 2000. Last picture in book.

47. From Burroughs’ foreword to Guilty of Everything by Herbert Huncke: “Guilty of Everything stems from the picaresque tradition of The Satyricon and The Unfortunate Traveler: a series of adventures and misadventures that befall a protagonist who is so immersed in the process of living that moral conceptions are irrelevant. The same protagonist reappears as the existential anti-hero of Camus’s The Stranger: a being motivated by survival in an alien and often hostile environment.” p. vii.

48. “Read it... Real point of the book, which the author does not make, is that Slovik was shot for telling the truth: ‘I would run away again.’ Generals are nourished on bullshit. It’s their natural food. Slovik refused to give it to
them— an existential martyr. Very much like The Stranger of Camus. All this is implicit. The author has no talent and no insight.” LAG, p. 65.
Burroughs is discussing The Execution Of Private Slovik by William Bradford Huie.

49. “Actually, I place myself squarely in the picaresque tradition, traced by The Unfortunate Traveler, one of the first picaro novels, written by Thomas Nashe in 1594, Satyricon by Petronius, and of course, Voyage Au Bout De La Nuit by Louis-Ferdinand Celine. In the picaresque tradition, it’s simply a question of one or more protagonists that keep moving on, for the sake of a real or imagined voyage, during which they meet up with a certain number of adventures or misadventures— more often the latter.” BL, p. 401.

50. On his work being within the picaresque tradition: “It’s almost classical picaresque. A picaresque novel is very simple. It may take the form of a journey, like the Unfortunate Traveler; but it’s really a series of misadventures, many of a horrific and often humorous nature, that the protagonist encounters. Celine’s Journey to the End of the Night is an example.” CWWB, p.105.

51. "He began to talk about the writers who had influenced him— Kafka, Joyce, Eliot, Durrell, Celine, Rimbaud...” BL, p. 53.

52. “Even Naked Lunch could be described as science-fiction, though it was simply a development of the themes I see running through all my novels. One of these I would describe as the picaresque theme and that you can trace through Thomas Nashe and Celine, of course, who was not generally recognized as a writer of picaresque novels. When I read Celine, he immediately struck me as being very funny. But the critics talked about his cry of despair. They seemed to have missed the point entirely.” BL, pp. 52-53.

53. “...Many of the writers I admire are not verbal innovators at all, as you pointed out. Among these I would mention Genet and Conrad; I don’t know if you can call Kafka a verbal innovator. I think Celine is, to some extent. Interesting about Celine. I find the same critical misconceptions put forth by critics with regard to his work are put forth to mine: they said it was a chronicle of despair, etc. I thought it was very funny. I think he is primarily a
humorous writer. And a picaresque novel should be very lively and very funny.” BL, pp. 273-274.

54. “Nihilism, unrelieved despair and negation, misanthropy, pessimism—very much the same set of clichés that greeted Louis-Ferdinand Celine’s _Journey To The End of the Night_, which to my mind is a very funny book, in a picaresque tradition stretching back to Petronius and to _The Unfortunate Traveler_ by Thomas Nashe. I have always seen my own work in the light of the picaresque—a series of adventures and misadventures, horrific and comic, encountered by an anti-hero.” WSBAF, p. 266.

55. “PM: What other writers have influenced you or which ones have you liked?
WSB: Oh, lots of them: Fitzgerald, some of Hemingway. _The Snows of Kilimanjaro_ was a great short story.
PM: Dashiell Hammett?
WSB: Well, yes, it’s of course a minor genre, but Dashiell Hammett and Raymond Chandler are in that genre, and it’s not realistic at all. I mean the idea that this is the hard-boiled, realistic style is completely mythological. Raymond Chandler is a writer of myths, not of reality.” BL, pp. 273-274.

56. “Eric Frank Russell is one of the best. He’s dead. _Three To Conquer_ - out of print - is a very good book by Eric Frank Russell. But really I can just name the few good science-fiction books that I have read - there are not very many. There’s something by Suzy McKee Charnas called _Walk To The End of the World_. - Eric Frank Russell - Allen Dean Foster does a good one every once in a while. Some of them are at least entertaining. But by and large I read what are called, come under the heading of mystery I suppose.” CWWB, p.119.

57. On the classes Burroughs took at Harvard: “He liked Whiting’s Chaucer course, and George Lymann Kittredge’s famous Shakespeare course, which he audited (...). Kittredge assigned hundreds of lines of Shakespeare to learn by heart, which Burroughs, with his photographic memory, can still recite. T. S. Eliot gave the Charles Eliot Norton lectures that year, one of which Billy attended. It was on the Romantic poets, whose excesses Eliot found deplorable (...) Although disagreeing with his thesis, Billy found Eliot’s talk
humorous and well presented. (....)
One course that had a permanent influence on him was on Coleridge and taught by John Livingston Lowes, the author of *The Road to Xanadu*, a study of the genesis of Coleridge’s work, in which he established the connection between drugs and creativity. Most of Coleridge’s poems with the possible exception of *The Rime of the Ancient Mariner*, had been composed under the influence of opium, and were in fact opium visions. Lowes called Coleridge’s work ‘an abnormal product of an abnormal nature in abnormal conditions.’

(...). Lowes quoted that other great addict-writer, Thomas De Quincey, on the effects of opium: ‘Opium gives and takes away. It defeats the steady habit of exertion; but it creates spasms of irregular exertion. It ruins the natural power of life. But it develops preternatural paroxysms of intermitting power.’ LO, pp. 57-58.

58. “I think Proust is a very great writer. Much greater writer than Cocteau or Gide. I was in the army hospital in the process of getting discharged. And because of the bureaucracy it took four months for this to come through, so I had the time to read *Remembrance of Things Past* from start to finish. It is a terrifically great work. Cocteau appears as a minor poseur next to this tremendous work of fiction. And Gide appears as a prissy old queen.” WWB, p.14.

59. From Burroughs’ introduction to *Flowers In The Blood* by Latimer and Goldberg: “Cocteau likened withdrawal symptoms to the spring flow of sap into the trees. And the author Thomas De Quincey wrote: ‘Jeremy Taylor conjectures that it may be as painful to be born as to die, and during the whole period of diminishing opium I had the torments of a man passing from one mode of existence to another. The issue was not death but a sort of physical regeneration, and a restoration of more than youthful spirits.’”

60. “He devoured Milton and Wordsworth, and studied Chaucer! He took George Lyman Kittredge’s famous Shakespeare course during which he was required to memorize hundreds of lines from Shakespeare, most of which he can still remember and which still pepper his speech. He also studied Coleridge and De Quincey, who interested him very much...” MILES, p. 29.

62. “If I should mention the two writers who had the most direct effect on my writing, they would be Joseph Conrad and Denton Welch...” WWB, p. 22.

63. “Right now I’m rereading all of Conrad. He’s the greatest novelist who ever lived, far and away. You can see a lot of Conrad in my recent work, and Graham Greene, too.” BL, p. 671.

64. On influence: “Most directly, Denton Welch, who nobody’s ever heard of. He was an English writer who died quite young at thirty-one in 1948, and a lot of his books are out of print. He only wrote five. Audrey Carsons, one of my characters, is Denton Welch. I use his style quite frequently and consciously, and I find it very easy to write in his style. The other influences would be Graham Greene and Joseph Conrad.” LIW, p. 20.

65. From Burroughs’ introduction to Terry Southern’s Flash and Filigree: “Writers tend to be possessed by one central theme that is basic to all their work. Graham Greene, the bad Catholic on a mission (The Heart of the Matter) he doesn’t believe in, whose humbling kindness produces disastrous results. Conrad corruption- Outcast of the Islands corruption of sexual infatuation, Lord Jim corruption of cowardice.”

66. From Burroughs’ dust-jacket blurb for Bradford Morrow’s Come Sunday: “Come Sunday resists classification. There are affinities with Kafka and with Conrad’s Heart of Darkness.”

67. "As to what life may be worth when the honor is gone..." “(French Naval officer in Lord Jim. One of the great characters of fiction) And look at the others by Conrad: Councillor Mikulin from Under Western Eyes, the Nigger ‘Wait’ from Nigger of the Narcissus. All touched with [the] hand of creation.” LW, p. 16.

68. “Leads me to an old project- favorite passages. Interview in Under Western Eyes between Councillor Mikulin and (one of those Russian names). Talk between Marlowe and the French Naval Officer in Lord Jim.” LW, p. 224.
69. “Maybe there just isn’t any more to say, on the basic truth level. Conrad said a lot of it in Under Western Eyes and Lord Jim—” LW, p. 204.

70. Conrad Knickerbocker: “Nova Express is a cut-up of many writers? WSB: Joyce is in there. Shakespeare, Rimbaud, some writers people haven’t heard about, someone named Jack Stern. There’s Kerouac. I don’t know, when you start making these fold-ins and cut-ups you lose track. Genet, of course, is someone I admire very much. But what he’s doing is classical French prose. He’s not a verbal innovator. Also Kafka, Eliot, and one of my favorites is Joseph Conrad. My story, ‘They Just Fade Away,’ is a fold-in (instead of cutting, you fold) from Lord Jim. In fact, it’s almost a retelling of the Lord Jim story. My Stein is the same Stein as in Lord Jim. Richard Hughes is another favorite of mine. And Graham Greene. For exercise, when I make a trip, such as from Tangier to Gibraltar, I will record this in three columns in a notebook I always take with me. One column will contain simply an account of the trip, what happened. I arrived at the air terminal, what was said by the clerks, what I overheard on the plane, what hotel I checked into. The next column presents my memories; that is, what I was thinking at the time, the memories that were activated by my encounters; and the third column, which I call my reading column, gives quotations from any book that I take with me. I have practically a whole novel alone on my trips to Gibraltar. Besides Graham Greene, I’ve used other books. I used The Wonderful Country by Tom Lea on one trip. Let’s see, and Eliot’s The Cocktail Party; In Hazard by Richard Hughes and I’m reading The Wonderful Country and the hero is just crossing the frontier into Mexico. Well, just at this point I come to the Spanish frontier, so I note that down in the margin. Or I’m on a boat or a train, and I’m reading The Quiet American. I look around and see if there’s a quiet American aboard. Sure enough, there’s a quiet sort of young American with a crew-cut drinking a bottle of beer. It’s extraordinary, if you really keep your eyes open. I was reading Raymond Chandler, and one of his characters was an albino gunman. My God, if there wasn’t an albino in the room. He wasn’t a gunman. Who else? Wait a minute, I’ll just check my coordinate books to see if there’s anyone I’ve forgotten—Conrad, Richard Hughes, science-fiction, quite a bit of science-fiction, Eric Frank Russell has written some very, very interesting books. Here’s one, The Star Virus. I doubt if you’ve heard of it. He develops a concept here of what he calls ‘Deadliners’ who have this sort of seedy look. I read this when I was in Gibraltar, and I began to find Deadliners all over the
place. The story has a fishpond in it, and quite a flower garden. My father was always interested in gardening.” BL, pp. 68-69.


72. “Lord Jim, yes. But I’ve read probably everything of Conrad’s. Under Western Eyes influenced me very much. There’s a whole chapter in Naked Lunch, where Benway is interrogating Carl, that is quite consciously modeled on the interview between Mikulin and the protagonist - I forget, it was another Russian name.” LIW, p. 20.

73. “You don’t think of the audience when you’re writing. You think of perhaps an individual audience. For example, when Conrad wrote Lord Jim he had no idea that his hero would be taken up by Fitzgerald and become The Great Gatsby. They're the same person, the same person that can only exist in the prose of the writer. Therefore no movies can be made of Lord Jim or of The Great Gatsby because they only have this vicarious existence in the prose of the writer.” LOKII, p. 174.

74. “I am reading The Nigger of the ‘Narcissus’. Rereading or simply reading for the first time. Conrad establishes a meaningful relation between man and the surrounding elements - cities, jungles, rivers, and people- that science categorically denies. However, this relation is tenuous and must constantly be re-created. What he brings to the page is creative observation. I am reading the storm section in The Nigger of the ‘Narcissus’:

‘...Waiting wearily for a violent death, not a voice was heard; they were mute, and in somber thoughtfulness listened to the horrible imprecations of the gale... The sky was clearing, and bright sunshine gleamed over the ship. After every burst of battering seas, vivid and fleeting rainbows arched over the drifting hull in the flick of sprays. The gale was ending in a clear blow, which gleamed and cut like a knife...’

At this point I stopped reading and looked out at the dreary landscape, without a touch of grandeur or spirit. Now I had moved the bookmark forward at random, to get it out of the way, and when I resumed reading I was reading the fire passage in Youth, and I had read a full paragraph before I realized that something was amiss. Looking out the window, I saw smoke and
fire in the distance to my left. This was a grass fire, which I suppose has something to do with the crops.” ME, p. 78.

75. George McFadden and Robert Mayoh: “You’ve stated before that you like both Joseph Conrad and Graham Greene. Don’t both authors believe in a universal duality?
WSB: Graham Greene does because he’s a Catholic, and everything with him is written from that viewpoint. I like Conrad a lot better that Greene; I think Conrad is a much more profound writer. (…) M & M: In The Job interviews, when you evoked the name of Mr. Jones, ‘Opium Jones,’ did you have in mind the Mr. Jones of Conrad’s Victory?
WSB: Yes, that was the one I definitely had in mind.” BL, p. 268.

76. “One of my favorite writers is Joseph Conrad, who is certainly in the classic tradition; and he’s done some quite remarkable books in collaboration with Ford Madox Ford, which are very little read now. I’d mention The Inheritors and Romance, and there are passages where he seems to be escaping from words, or going beyond words, in a quite conventional, quite classic narrative form.” TJ, pp. 54-55.

77. “Conrad’s done some quite remarkable books in collaboration with Ford Madox Ford which are very little read now. I’d mention The Inheritors and Romance. There are passages where he seems to be escaping words or going beyond words, in a quite conventional, quite classical narrative form.” WWB, p.84.

78. “Dion Fortune wrote a fairly good book, Psychic Self Defense. It’s not a bad book- old fashioned- but there’s some good tips in there. How to know when you’re under psychic attack, what to do about it and so on. There are quite a few- that’s a fairly good one. There’s something by David Conway called Magic: An Occult Primer. That’s a very good book.” BL, p. 561.

79. “Much of what I read is medical and science magazines, medical horror novels, books like Coma and Brain-I enjoy those. These are the books that really show where we’re going. I thought the David Rorvik book, In His Image, about cloning was interesting.” BL, p. 577.
80. “I hardly even know their names. Just the titles. I read a lot of ghost stories. A few of those are good. Let’s see, I read a very interesting book called The Contaminant about a plot by the CIA to put cancer-producing agents in food they exported to Russia. Just a whole category of stories along those lines. I read all plague and epidemic stories. I’ve read the Coma.” CWWB, p. 119.

81. Burroughs’ review of three books: The Mind Parasites by Colin Wilson, Bloodworld by Lawrence Janifer and The Farm by Clarence Cooper. He uses examples from these books to illustrate the operation of the virus mechanism. Academy Series: More Or Less, pp. 39-43.

82. “I suddenly went a bit sour on The Last Don. It happens, reading along to the climax- then... lose interest. With the Crichton book, they were about to abduct the hero to Tokyo. Not that the denouncement is so predictable, I just don’t care- like energy leaked out of the book.” LW, p. 132.

83. Ted Morgan on Nova Express: “Another purpose of the cut-ups is to show that nobody owns the language, and there are many references to the words of other authors, among them e. e. cummings and T. S. Eliot.” LO, p. 425.

84. “All Frederick Forsyth books, as well as being best-sellers, are also interesting as the final antithesis of the psychological novel. In The Day of the Jackal, the killer is always seen from the outside. You never ever find out what he’s thinking, what motivates him. You’re getting as far as you can from Crime and Punishment. You just see the outside. And science-fiction, this is a very difficult genre in which to achieve any plausibility at all-that it ever could have happened anywhere.” BL, pp. 580-582.

85. “In The Writer and the Screen (1973), W. P. Rilla discusses some of the time tricks that are in use today (…) Some precise experimentation could be carried out on the relationship of dreams to film. Swain writes, ‘the effective story fools audiences by its use of desire and danger to manipulate tension in the viewers. It poises them for action and then relaxes them according to a preplanned pattern.’ (Swain, p. 79) (…) Researchers are already capable of
stimulating the brain electrically, as shown by Jose M.R. Delgado in *Physical Control of the Mind*. (1969). By stimulating certain areas of the brain, scientists can create anxiety, hatred, pleasure, sexual desire, or what have you.” DP, pp. 304-307.


87. “Speak of old frauds, Hemingway takes precedence-
The two most atrocious conceits in the English tongue:
‘Each little pimple had a tear in it
To wail the fault its rising did commit.’
Dryden, ‘On Lord Hasting’s Small Pox’-
in this corner.
‘The hole in his forehead where the bullet went in was the size of a pencil at
the unsharpened end. The hole in the back of his head where the bullet went
out was big enough to put your fist in (it), if it was a small fist and you
wanted to put it there.’
Papa Hemingway - in this corner.” LW, p. 226.

88. “I wasn’t really in modern literature, but Eliot, Joyce, Kafka, Fitzgerald, of course.” KATB, p. 15.

89. On *The Third Mind*: “The idea for the title came from a book called *Think and Grow Rich*, which said that when you put two minds together there is always a third mind. It was also a reference to a line by T. S. Eliot, ‘Who is the third that walks beside you?’ which referred to the hallucination of two Arctic explorers, who imagined that a third person was with them.” LO, p. 551.

90. “*The Waste Land*” was the first great cut-up collage, and Tristan Tzara had done a bit along the same lines, Dos Passos used the same idea in *The Camera Eye*’ sequences in *U.S.A.*” BL, p. 66.
91. “Why am I here? I am here because you are here... and let me quote to you young officers this phrase: ‘No two minds ever come together without, thereby, creating a third, invisible, intangible force which may be likened to a third mind.’ Who is the third who walks beside you?” TTM, p. 25. (The two internal quotes are as follows: “No two minds ever come together...” from Napoleon Hill’s *Think and Grow Rich*. “Who is the third...” from T. S. Eliot’s *The Waste Land*.)

92. “Phillippe Mikriammos: What other writers have influenced you or which ones have you liked?
WSB: Oh, lots of them: Fitzgerald, some of Hemingway. *The Snows of Kilimanjaro* was a great short story.” BL, pp. 273-274.

93. “But whether they give their characters long speeches or short, writers need something called ‘an ear for dialogue.’ John O’Hara had it; F. Scott Fitzgerald didn’t and neither did Ernest Hemingway. Having an ear for dialogue simply means that the writer keeps his ears open and derives much of his dialogue from what people actually said at some time in his hearing.” DP, p. 286.

94. “No, no, no. Two sentences. ‘Honour lost. Honour regained.’ Exactly the same as - have you read ‘The Short Happy Life of Francis Macomber’ by Hemingway? Well, that’s a short story. It’s ‘Bravery lost. Bravery regained.’ It’s an old, old formula. Of course, some novels just won’t break down like that. And just because you can get a novel into one sentence doesn’t at all mean you can make a film out of it. You can get *The Great Gatsby* into a couple of sentences, but you can’t make a film out of it. What is this about? ‘Poor boy loses girl. Poor boy tries to get back girl, which results in tragedy.’ ‘Poor boy loses girl to rich man, and tries to get her back. Does get her back for a brief interlude, and then there is a tragic denouement because he’s trying something that isn’t going to work- he’s trying to put back the clock.’ And so on. But this isn’t film material because it’s all in the prose, in Fitzgerald’s prose. That’s where Gatsby exists. They resorted to the very awkward device of the voice-over, which has been used repeatedly in films, but this is just not a viable device. (...) there is prose that you just can’t get into film, like the end of *The Great Gatsby*. (...) you remember the end of *The Great Gatsby*, that’s one of the famous scenes in English prose, like the end of *THE DEAD* by Joyce, the famous ‘snow falling faintly- like the descent of
their last end, upon all the living and the dead.’ There’s no way you can put that effectively into film. I mean, you can show snow, but what does that mean? It doesn’t mean anything. And the same way with the end of *The Great Gatsby*. And all they could do was a voice-over. Sometimes one works, sometimes another doesn’t. But in no sense has the film medium superseded the written word.” BL, pp. 580-582.

95. “...such ‘classics’ are, generally speaking, bad films that don’t even make money, like *The Great Gatsby*. That’s what happens when Hollywood sets out to make a classic. *The Informer* is much better on the screen that it is as a novel. The film version is actually, of course, a new creation developed under Ford’s direction. The same is true of *The Treasure of the Sierra Madre* (Huston, 1948). After seeing the film, I read the book, and the book just doesn’t come up to the film.” DP, p. 300.

96. “I read mostly popular books- airplane reading, I call it. I read everything that Frederick Forsyth writes. I just read the last Graham Greene, *The Human Factor*. I read a lot of assorted fiction, horror stories, that sort of thing. I’ve read Stephen King’s *The Shining*. (...) Yes, I think it’s very good. (King’s writing) In fact, I’m doing a sort of literary conversation with him at New York University.” LIW, p. 20.

97. “Of course, a conventional finale can be redeemed by a last-minute twist that the audience doesn’t expect. Frederick Forsyth is good at that. I just read his novels *The Day of the Jackal* (1971), *Dogs of War* (1974), and *The Odessa File* (1972), and they all had little twists at the end that redeemed rather conventional windups.” DP, p. 293.


100. ‘I have book of Klee’s work and writing. Terrific. The pictures are literally alive. Have Genet’s *Journal of a Thief* in English, and have read it
over many times. I think he is one of the greatest living writers of prose. Dig this: He is being fucked by a big negro in the Sante Prison: ‘I shall be crushed by his darkness which will gradually dilute me. With my mouth open, I shall know he is in a torpor, held in that dark axis by his steel pivot. I shall gaze over the world with that clear gaze the eagle loaned to Ganymede.’ The translation is not bad except for the dialogue. He translates into outmoded U.S. slang, I mean nobody now talks like this: ‘I’ll drill somebody for just a little loose cash.’ Terrible, why not leave the French argot and explain meaning?” LAG, p. 113.

101. “I read all the SF I could get my hands on. As I remember, there were some good stories in Amazing Stories and Weird Tales, though I can’t remember who wrote them. The best of them seem to have disappeared without a trace. You don’t find much really good SF because it’s very hard to write; there just aren’t many writers who have the imagination and know-how to make you believe this or that could actually ever take place, so you’re lucky if you find more than a few good sentences in an SF novel. Every now and then you find a whole good paragraph, or even a chapter. I think Eric Frank Russell is pretty good. His Three To Conquer is still one of the best virus books I’ve come across. So is Henry Kuttner’s Fury. There’s some sword and sorcery stuff by Fred Saberhagen that I like. H. G. Well’s best works still seem to hold up. But I read all those adventure stories and western stories, science-fiction, the Little Blue Books, all that stuff.” SWG, pp. 46-47.

102. “Now suppose you had all the works of some writer and could only take some with you, which would be the first you’d throw away? I would get rid of For Whom The Bell Tolls, Across the River and Into the Trees, The Green Hills of Africa, and Death in the Afternoon. In Across the River he was writing himself close, but not good-- not good at all. It is just about the worst of Hemingway’s books.” ROCF, p. 6.

103. “Now I found some of his earlier work, like The Snows of Kilimanjaro - I think is a great story. When we get things like Green Hills of Africa, Across the River and Into the Trees, his image has taken over there. And finally there’s nothing in there, in the work but Poppa Hemingway. The image, the whole matter of image I think is a very dangerous thing for a writer: too much image.” BV, p. 207.
104. “Short stories are frequently made into films, take two examples of really horrible adaptations: Hemingway’s ‘The Snows of Kilimanjaro’ (1936) and ‘The Killers’ (1927). Just as I blame Christ for the atrocities committed in his name, so I blame Hemingway for letting Hollywood butcher his work so that he could go around shooting animals and catching marlins. Now, ‘The Snows of Kilimanjaro,’ to my mind one of the better stories in the language about death, has a great ending: a phantom plane and the pilot pointing toward the snows of Kilimanjaro. And what happens in the film? A real pilot flies in with penicillin. Boy! It was the worst film ever based on one of Hemingway’s works. ‘The Killers’ is a beautiful short story but simply is redundant as a film. Exactly enough information is conveyed in the story; in the film, the question of why the killers are after the former prize-fighter is simply not interesting - it’s sort of tacked on.” DP, pp. 299-300.

105. “So how does one face death head on... without flinching and without posturing- which is always to be seen as a form of evasion, worse than flinching, because covert, for the man who flinches and runs away, like Lord Jim and Francis Macomber, there is hope. But not for him who sticks out his chest and wraps himself in a flag, a Gallic shrug from the French Naval Officer in Lord Jim, one of the great characters of fiction: ‘Parbleu, il s’en fuge, mais il a laisse’ son cadaure en place...’ ‘He has run away but left his carcass behind.’ ‘Intrigue’ parce cadavre?’ ‘Intrigued by that corpse?’” ME, p. 119.

106. “Whether it’s the media or their impression of me they’ve gathered from my writing, anyone, I think, will tend to have a certain image imposed on them which may not have anything to do with what is actually there. I also feel that for a writer to be a novelist, he doesn’t have, by nature of his profession, a clear-cut image of himself or a clear-cut image in general. If he cultivates his image too much his work will suffer. For example, a perfect case in point is Hemingway. His determination to act out what I might call the least interesting aspects of his own work. And to do everything that his characters could do and do it well limited and eventually crippled his work, down to shooting and fishing and all that. I feel that his work suffered from that. So, finally you get the image of Papa Hemingway which took over more and more. I think The Snows of Kilimanjaro is one of the best stories in the English language on the subject of death. In his later years the image of Papa
Hemingway took over-struggling with some noble marlin, dropping a
wildebeest sweet and clean with a spine shot at three hundred yards, fucking
the beautiful young Countess across the river and into the trees. Now off on
another silly safari, his image led him to Kilimanjaro, Hemingway suffered
brain damage as Papa butted his way out.
Involvement with his own image can be fatal to a writer. Was it Yeats who
said every man must choose at some point between his life and his work?
Artists usually choose the work, and compromises are usually unfortunate.
Hemingway’s life posed a deadly threat to Hemingway as a writer, moving in
a wildebeest at a time. ‘I have just fired a shot!’ said Baudelaire turning from
an 1870 barricade, intoxicated by his accomplishment. ‘Ah yes, the artist so
longs to be a man of action.’ ‘To fire at least one shot is it not?’ Stein lifts his
hand from Lord Jim.” WWB, pp. 193-194.

107. “Miggy, who later married Mort, remembers Billy at the Community
school as withdrawn, unable to make friends, living in a dream world. He
was known for taking books home, she said. Actually, Billy had been very
slow to read. His parents thought there was something wrong. Then all at
once he started. His father often read to him-Treasure Island, Kidnapped,
Moby Dick, Victor Hugo’s Toilers of the Sea, with its never-to-be-forgotten
encounter with the octopus.” LO, p. 32.

108. “...you remember the end of The Great Gatsby, that’s one of the famous
scenes in English prose, like the end of “The Dead” by Joyce, the famous
‘snow falling faintly- like the descent of their last end, upon all the living and
the dead.’ There’s no way you can put that effectively into film. I mean, you
can show snow, but what does that mean? It doesn’t mean anything.” BL, pp.
580-582.

109. “At one point science-fiction was brought up and what followed was a
verbal list of various popular books and writers of the genre: Most of
Burroughs’ replies were: ‘Don’t like it- Couldn’t make it through- Don’t like
his work’ and so on. He went on to say: ‘I’ve just about given up on science-
fiction’ and ‘I can’t tolerate anything whimsical.’ He did have favorable
words for Doris Lessing, the 1947 novel, Fury, by Jenry Kuttner and the
sword and sorcery book Empire of the East by Fred Saberhagan.” John
(Book misprints Henry Kuttner as Jenry Kuttner.)
110. “Reading *Asylum*, by (Patrick) McGrath: ‘She brushed at a wasp that was buzzing around her glass.’ Excellent detail to put reader there. Hard to ignore a wasp. No pun intended. He’s on the same wavelength as John Le Carre. Quite skillful. (Talk about ‘damning with faint praise.’)” LW, p. 92.

111. “Well, I’ve felt a considerable number of parallels with Mr. C. S. Lewis, that is his concept of - I believe he calls it *The Bent One* - is very similar to my Mr. Bradley-Mr. Martin. That is, the evil spirit that he feels to be in control of the Earth. And also the conspiracy in *That Hideous Strength* was very similar to many of the conspiracies, ideas of conspiracies, that I develop in *Nova Express.*” BL, p. 83.

112. Burroughs, in his dust-jacket blurb for *For Bread Alone*, by Mohamed Choukri: “*For Bread Alone* is in the picaresque tradition of the *Satyricon* and *The Unfortunate Traveler*: one god-dammed thing after another.”

113. “‘The snow was general all over Ireland... like the descent of their last end, on all the living and the dead’
(Get *Dubliners* and quote it right.)
‘I know the trick,’ the old terrorist cackles.
*Under Western Eyes*.
’Sad as the death of monkeys.’
*Anabasis*
Remember the death of the monkey in *Toby Tyler and the Circus.*” LW, p. 206.

114. “Pick up book I am reading, called *Manhunter*, about U.S. Marshalls, and this phrase leaped out at me: ‘The plot sickens.’
Takes me to Petronius and Trimalchio’s feast:
‘Ibat res and summen nauseam.’
‘The thing was becoming perfectly sickening.’
‘Trimalchio now deep in the most vile drunkenness.’” LW, p. 243.

Like *The Last Don* - so many dictums of the old Don hit my home.
He believes in God. Me too.
He says:
‘Everybody is responsible for everything they do.’
Yes, indeed.
And denial of responsibility is pandemic- read Truman Capote’s ‘Shut a Final Door’ for the terminal stage of such denial.
He says:
‘Never kill a policeman.’
Brion Gysin said exactly the same words in room 32, 9 rue Gitle-cover.” LW, p. 153.

116. From Burroughs’ foreword to The Hombre Invisible, Atticus Books Catalogue eight, 1981: “The fold-in method gives the writer literally infinite extension of choice. Take for example a page of Rimbaud folded into a page of St. John Perse (two poets who have much in common). From two pages an infinite number of combinations and images are possible. (...) I have made and used fold-ins from Shakespeare, Rimbaud, from newspapers, magazines, conversations and letters so that the novels I have written using this method are in fact composites of many writers.”

The Siren Web and the Happy Cloak-
Roderick Random, the doctor, drunk out of his mind, lopping off limbs at a great rate. (...) The fact that something is quoted from someone else or somewhere (else) gives it a magical gloss, the portentous found-object. If (it) can be found, a woodcut of Baudelaire on hash. (...)” LW, p. 224.

118. From Burroughs’ dust-jacket blurb for David Wojnarowicz’s Close to the Knives: “...the same voice that was heard in Villon’s Paris, in the Rome of Petronius, pick up his book and listen.”

I win by total default.
‘It just doesn’t come anymore.’ - as Hemingway mourned and groaned in his last darkening years.
Ultimately, he had no inner fortress, no protection. He never realized that there is always an enemy, or we would not be here. Of course.
‘On this checker board of Nights and Days...
Hither and thither moves
and checks and slays and
one by one back in the closet lays.’

120. “I admire Last Exit To Brooklyn very much. You can see the amount of time that went into the making of that book. It took seven years to write. And I like Rechy’s work very much too. We met him out in L.A. Very pleasant man, I thought; we only saw him for about half an hour.” WWB, p.18.

121. “(...) After reading Communion and Breakthrough by Whitley Strieber, I became seriously interested in alien landings and abductions. I visited him and his secretary and reading the “Communion Newsletter,” I was convinced that the aliens, or whatever they are, are a real phenomenon. The abductions, in several accounts, involved sexual contacts. Indeed, that would seem to be their purpose.” ME, p. 121.

122. “I’m also very interested in all of these space aliens- their flying saucers, and all that. In 1989 I went to see Whitley Strieber, who’s the author of a book called Communion and Transformation which they made into a film- about experiences with ‘the visitors’, as he calls them. They’re really sporadic. But I’m convinced that he’s telling the truth, no doubt about it. All the people living around him all say, yes, they have seen these things, but they don’t want to talk about it. He puts out a Communion Newsletter with thousands and thousands and thousands of accounts. So I’m convinced that it’s a real phenomenon. I’d just like to see some myself, that’s all...” BL, pp. 773-774.

123. “...look at Wells and he’s adventure oriented: The Time Machine and The War of the Worlds and all that. He was a great influence on SF at its earliest, along with Jules Verne, of course, The Voyage to the Moon, where
they lived inside the moon, the insect creatures- that’s quite a story.” AWG, p. 47.

124. *The People’s Almanac’s Book of Lists* #2 lists Burroughs’ top ten favorite novels:

3. *In Youth Is Pleasure*. Denton Welch.
8. *Querelle de Brest*. Jean Genet.

This list was published in 1980 and gives no source for the information, other than to state that it is a *Book of Lists* exclusive. BOL2, pp. 229-230.


Henry Kuttner. *Fury*.

126. William S. Burroughs: List of neglected works; suggested for Naropa Workshop, Fall 1976. Burroughs gave the following list to his students when he was teaching at the Naropa Institute, in Boulder, Colorado:

*The Process* by Brion Gysin.
*Le Vieux de la Montagne* and *Le Caliph Hakim* by Betty Bouthoueil.
The Inheritors and Romance by Joseph Conrad and Ford Madox Ford.
Anabasis by St.-John Perse, T. S. Eliot translation.
The Sheltering Sky and Let It Come Down by Paul Bowles.
Two Serious Ladies and Plain Pleasures by Jane Bowles.
Nightwood by Djuna Barnes.
The Heart is a Lonely Hunter, Reflections in a Golden Eye and Ballad of the Sad Cafe by Carson McCullers.
The Other Sleep, The Pilgrim on Earth, The Closed Garden, Leviathan and If I Were You by Julian Green.
“A Short Trip Home” by F. Scott Fitzgerald.
“The House and the Brain” by Bulwer Lytton.
“The Turn of the Screw” by Henry James.
An Outcast of the Islands, Under Western Eyes and Almayer’s Folly by Joseph Conrad.
Fury by Henry Kuttner.
Three to Conquer by Eric Frank Russell.
Walk to the End of the World by Suzy Mackay Charnas.
Changeling Earth, Dreaming Earth, Star Child and Dream Field by John Brunner.
An Experiment with Time and The Serial Universe by John Dunne.
The Handbook of Psychic Discoveries by Sheila Ostrander and Lynn Schroeder.
Journeys Out of the Body by Robert Monroe.
A Primer of Magic by David Conway.
Real Magic by Isaac Bonewits.
Selections from Science and Sanity by Count Alfred Korzybski.
Minutes To Go and The Book of Breathing by William S. Burroughs.
LOKA II, edited by Rick Fields; see the lectures on Cut-ups.
The Wild Party and The Set-Up by Joseph Moncure March.
Opium by Jean Cocteau.
The Cheri books by Colette.
The Natural Way to Draw by Nicolaides.
On the Pad (the story of Bill Phillips.)

127. Table of Contents: Granta Book of Deathless Prose project (1990.)
“(‘Published’ date refers to English translation or edition WSB likely to have read.)” -James Grauerholz.
Passages from WSB’s favorite books were chosen and compiled to be
published as *Granta 52: Granta Anthology of Deathless Prose*, 1990. James Grauerholz provided the list.


128. From the “It is Still an Enigma” section of Oliver Harris’s introduction to *The Yage Letters Redux*:

“The first mystery concerns the elusive source of Burroughs’ information. Ginsberg later suspected that ‘he’d read about [it] probably in some crime magazine or *National Geographic* or *New York Enquirer* or some goofy tabloid newspaper.’ But in 1951 there couldn’t have been much information in the popular press because there was very little even in the scientific literature. At that time, whatever source Burroughs found was a discovery in itself. In fact, yage’--or ayahuasca (…) had only been discovered for Western science exactly one hundred years earlier, in 1851, by the great Victorian naturalist Richard Spruce, whose *Notes of a Botanist on the Amazon and Andes* (published in 1908) Burroughs knew. After that, there were few important scientific advances until the early 1920s, when the work of South American botanists and pharmacists was complemented by European researchers, including the German pharmacologist Louis Lewin, whose classic study, *Phantastica*, Burroughs probably read at Harvard.” YLR, pp. xiv-xv.

129. In 2002, the author wrote Oliver Harris about the bibliography for the Yage Letters which he mentions in his study, *The Secret of Fascination*. Mr. Harris provided me a copy of the books Burroughs had read for his research for *The Yage Letters*. Luckily, he was editing a new edition of *The Yage Letters* and all books mentioned on that list, as well as several more are included in this new edition, along with extensive and thought-provoking notes and analysis: “The bibliography on yage is sketchy, much of it inaccurate repetition of unconfirmed statements. A booklet entitled *Notes on the Marvelous Plant Yage* by Jorge Barragan, put out in Popayan, Colombia, 1928, contains much useful information. (…) There are references to yage in the following works: *Enumeracion botanica [de las principales plantas]* [1911] by Luis Cordero
Vegetacion del Ecuador [1937] by [Diels] Ludwig
Notes of a Botanist [on the Amazon and Andes] [1908] by Richard Spruce
Plant Alkaloids [1913] by [Thomas Anderson] Henry
Viaje por el Caquetá y Putumayo [1924?] by Dario Rozo [Martinez]
The most complete collection of material on yage is to be found in the
Botanical Museum of Harvard University.” -WSB, The Yage Letters Redux,
Appendix 5, p. 100.

130. On Burroughs in Pharr, Texas: “As an outlaw, he couldn’t really exist
without some tough, Wild West-style lawmen of the type he had read about
as a boy in the pages of Zane Grey, J. Frank Dobie, and Jack Black.” -LY, p.
118.
Jack Black’s influence is obvious and well documented; however, I am
unaware of any other reference to the works of Zane Grey or J. Frank Dobie
in Burroughs’ work.

131. “You can’t imagine--you see, I read these things all the time--how many
of these there are. There was The Exorcist then there was Damien I and
Damien II. Let’s see… (…) God, I don’t know, I’ve read at least 15-20 of
these. People are absolutely shameless about copying someone. A book will
come out and make money, another book will come out just the same.”
YCW, p. 25.
Damien I and Damien II are The Omen and The Omen II: Damien. The Omen
is by David Seltzer and Damien: The Omen II is by Joseph Howard.

132. On horror fiction: “(…) So then at the end of Rats you realize that
somebody hadn’t closed the door or they put the poison out, so they are
going to have one or two rats left. So they have Rats II. Same thing happened
with the cats--the cats went mad and at the end they intimidated a dog,
something about a cat frightened the dog. So you realize it is going to start
again. There is The Cats, The Bats, The Swarm, something called Night
Wings--vampire bats, millions descend upon the people and suck all their
There’s a lot going on here. Most of the books Burroughs refers to are
movies as well as books. Rats is probably James Herbert’s The Rats. There
were two sequels: Lair and Domain. The cat book is more than likely Berton
Rouche’s Feral. Burroughs also made mention of his Medical Detectives on
at least one occasion. Night Wings is probably Nightwing by Martin Cruz.
Smith, which is a book about bats descending on a Native American reservation and came out around that time. *The Swarm* is by Arthur Herzog. The Alfred Hitchcock film *The Birds* was based on a short story by Daphne Du Maurier. *Squirm* is by Richard Curtis. I have not identified a book about killer frogs, although there was a film called *Frogs* directed by Ray Milland that fits the bill.
Part Two: **Introductions, Forewords, Etc.**

“Above all things else, we must recall, the imagination is an assimilating energy.”

- John Livingston Lowes, *The Road To Xanadu*
Anderson, Wayne. *Takis: Evidence of the Unseen*. Cambridge, MA: MIT Press, 1968. Commentary. Takis aka Panayiotis Vassilakis (1925-?) Greek sculptor and artist. Takis is most well known for his involvement in kinetic art and his use of magnetism and electromagnetism in the visual arts. His work during the 1950s and 1960s consisted of metal objects appearing to float in mid-air held a short distance from conveniently placed magnets. Harold Norse, Brion Gysin and William Burroughs were all supportive of his work.


Beach, Mary. *A Two-Fisted Banana: Electric and Gothic*. Cherry Valley, NY: Cherry Valley Editions, 1980. Introduction. Mary Beach, author, editor and artist was also married to Claude Pelieu, another Burroughs collaborator.


useful piece of Burroughsiana. Appearing eight years after the Maynard and Miles bibliography, it was important because it listed many items that had slipped between the cracks and many books that had appeared after the Miles bibliography.


Giorno, John. Suicide Sutra. No Information. John Giorno was a close friend of Burroughs for many years. Brion Gysin and Giorno were lovers, which is how Burroughs and Giorno met. He was the founder of the “Dial-a-Poem” (1969), the star of Andy Warhol’s Sleep, and was a major mover in the New York art scene in the 1960s, 1970s and 1980s. Giorno has done a great deal of work for AIDS charity. Burroughs and Giorno remained friends until Burroughs’ death. Giorno still keeps up 222 Bowery (the Bunker) and in 1998 released the Best of William Burroughs audio collection, an essential compilation.


essential guide to the works of William Burroughs, covering the years 1953-1973.


Burroughs met Harold Norse in Paris, at the Beat Hotel. When Norse was first introduced to him he claimed to have met a very cold and distant person. However, upon reading Norse’s cut-up experiment called “Sniffing Key Holes” Burroughs laughed and became very friendly. They remained friends until Burroughs’ death. Norse was close friends with Charles Bukowski and worked with Tennessee Williams and W. H. Auden.


Smith, Patti. *Two Times Intro: On The Road With Patti Smith*. NY: Little, Brown, 1998. Text in the form of an introduction. Patricia Smith (1946–) American poet and musician. Patti Smith was heavily influenced by Burroughs and Ginsberg. Her first album, *Horses*, is easily one of the most important rock albums of all time. Smith and Burroughs became friends during the 1970s, while he was living in New York City. Burroughs claimed many times that Smith’s power lay not in her lyrics, but in her performances,
which are still widely praised. Smith remained friends with Burroughs until his death and attended his funeral, where she was spotted dropping something into his grave.

Terry Southern (1924-1995) American writer & screenwriter. Author of *Candy* (with Mason Hoffenberg), *Blue Movie*, *The Magic Christian*, *Flash & Filigree* and *Texas Summer*. Southern was also the author of many screenplays including *Dr. Strangelove*, *Barbarella*, *Candy* and *Easy Rider* (with Dennis Hopper and Peter Fonda.) Southern was one of the first to recognize Burroughs as a great writer, defending *Naked Lunch* in 1964. His now famous dust-jacket blurb reads, “an absolutely devastating ridicule of all that is false, primitive, and vicious in current American life.” The statement came from his essay on *Naked Lunch* entitled, “Rolling Over Our Nerve Endings.” Burroughs and Southern were friends until Southern’s death in 1995. Their relationship was documented in Morgan’s *Literary Outlaw* and on film in Howard Brookner’s documentary, *Burroughs*.


Introduction. S. Clay Wilson (1941- ) American artist. Author of *The Checkered Demon* and *Ruby The Dyke*. He was also a regular contributor to Zap and worked with R. Crumb. Wilson’s work with Burroughs include the illustrations for *Tornado Alley* and the illustrations for the German editions of *The Wild Boys* and *Cities of the Red Night*.

Part Three: **Blurbs**

“Don’t cut your input, B.J. - You may need it.”
*The Ticket That Exploded*

“I was waiting there pale character in someone else’s writing breathing old pulp magazines.”
*The Wild Boys*

Acker, Kathy. *Bodies Of Work. Essays*. NY: Serpent's Tail, 1997. Kathy Acker (1947-1997) American writer. Author of *Great Expectations, Blood and Guts in High School, Portrait of an Eye, My Mother: Demonology and Pussy, King of the Pirates*. Acker was a friend and fan of Burroughs. She listed him as one of her major influences and Burroughs was clearly impressed with her work. She was a professor at the San Francisco Art Institute.


Bernstein, Steven J. *Hermione*. Seattle, WA: Patio Table, 1982.


Breger, Udo. *Identity Express*. Gottingen: Caos Press, 1979. Udo Breger is a writer and translator living in Basel, Switzerland. He was the editor of *Soft Need* magazine and a friend of Burroughs.

Burgess, Anthony. *A Clockwork Orange*. NY: Ballantine, 1965. Burroughs was an admirer *A Clockwork Orange*, but lost interest in Burgess’ later work. Burgess blurbs can be found on several of Burroughs’ early works, including the paperback editions of *Dead Fingers Talk*. He went on to write a scathing review of *Cities of the Red Night*. See more on Burgess in section one.


Charnas, Suzy McKee. *The Slave and the Free*. NY: Tom Doherty Associates, 1999. This is an omnibus of the *Holdfast Chronicles* by Charnas consisting of the first two novels, *Walk To The End Of The World* and *Motherlines*. The blurb is the same one used on all of the Charnas books, in praise of *Walk To the End of the World*.


Andrei Codrescu (1946- ) Romanian poet, novelist, essayist, screenwriter,
NPR columnist and editor of *Exquisite Corpse*. Codrescu was influenced by Ginsberg and Burroughs as a young man.


Cooper, Dennis. *Try*. NY: Grove Press, 1994. Burroughs calls Cooper a “born writer.” Cooper wrote a negative piece on Burroughs, after his death, which can be found in his collection of essays, *All Ears*.


Cummings, Anne (Felicity Mason.) *The Love Habit: Sexual Confessions of an Older Woman*. NY: Bobbs- Merrill, 1977. Anne Cummings was the penname of writer Felicity Mason. She was a close friend of Brion Gysin’s. Burroughs admired her work and its sexual openness from the perspective of a woman. Listed by Burroughs as being one of the female writers he admired. See section one for more information.


Haring, Keith. *Journals*. Viking, 1996. Keith Haring was heavily influenced by the works of Burroughs and Brion Gysin. Haring and Burroughs were friends and collaborators. Their work together included “The Valley” and *Apocalypse*. See section one for more on Keith Haring.


Lauria, Frank. *Blue Limbo*. Avon, 1991. Burroughs was an admirer of Lauria’s work. Copies of his books were in his Lawrence, KS collection as well as the Ohio State University Archives.


Miller, Henry. *Under The Roofs Of Paris*. NY: Grove Press, 1983. Blurb also appears on the mass market edition published the same year by Star Books. The Star Books blurb is slightly longer. This title was originally published as *Opus Pistorum* for Grove Press. This book can be found in the Ohio State Archives. See section one for more on Henry Miller.


Morrow, Bradford. *Come Sunday*. NY: Weidenfeld and Nicolson, 1988. Bradford Morrow was the editor of “Conjunctions,” which featured frequent contributions from Burroughs. Morrow and Burroughs were friends and
Morrow published WSB’s variant passage from *Naked Lunch*, entitled *Doctor Benway*.

Mottram, Eric. *Blood On The Nash Ambassador*. London: Hutchinson Books, 1983. Eric Mottram was the first, in the field of literary criticism, to recognize Burroughs’ work. His *Algebra of Need* set the standard for future critical works on Burroughs’ writing. Mottram also performed the interviews for *Snack*.


Norse, Harold. *In the Hub of the Fiery Force*. NY: Thunder’s Mouth Press, 2003. Norse was friends and/or collaborators with W. H. Auden, Tennessee Williams, Allen Ginsberg, William Burroughs and Arnold Schwarzenegger, just to name a few. His *Memoirs of a Bastard Angel* recounts his many experiences. Norse was an early advocate of the cut-up method with Gysin and Burroughs, and author of a short piece called “Sniffing Keyholes.” This cut-up was included in his book *Beat Hotel* and later released on its own in a thin chapbook. *In the Hub of the Fiery Force* is his collected works.


Ohle, David, Roger Martin and Susan Brosseau. *Cows Are Freaky When They Look At You: An Oral History of the Kaw Valley Hemp Pickers*. 


Plymell, Charles. *The Last Of The Moccasins*. Albuquerque, NM: Mother Road Publications, 1996. Charles Plymell, poet and publisher was friends with Neal Cassady and Allen Ginsberg. In 1970 he and his wife founded Cherry Valley Editions. Burroughs was among the authors and poets Plymell published. He is still writing and working in Cherry Valley.

Pop, Iggy. *I Need More: The Stooges & Other Stories*. NY: Karz-Cohl, 1982. James Osterberg (Iggy Pop) first published his autobiography, *I Need More* in 1982. He was the lead singer of the Stooges, whose recordings include *The Stooges, Funhouse* and *Raw Power*. His solo albums include *Kill City, The Idiot, Lust For Life, Soldier* and *American Caesar*. In this edition of *I Need More*, there is a picture of Iggy with Brion Gysin, whom he admired. Iggy Pop called Burroughs one of his favorite writers, along with Yukio Mishima and James Joyce.


the “Chicago Review,” which he edited. Sheeper was his only novel.


Selby, Jr., Hubert. *The Demon*. NY: Signet, 1977. Burroughs expressed admiration for Selby’s work throughout his career. He was very fond of *Last Exit To Brooklyn* and there is a copy of Selby’s *Requiem For A Dream* in the Ohio State Archives. See section one for more on Selby.


encounter with the early stages of this edition of *The Necronomicon* in Simon’s *Dead Names*.


Takis. *Telescultures, Telephota, Telemagnets October 15 to November 2,*


Wilson, Peter Lamborn. *Scandal: Essays In Islamic Heresy.* NY: Autonomedia, 1988. Peter Lamborn Wilson is also known as Hakim Bey. As P.L.W. he is the author of many books including *Scandal, Angels, The Drunken Universe* (Ed.), *Escape From the Nineteenth Century, Pirate Utopias* (which Burroughs had in his Lawrence, KS library), *Ploughing the Clouds* and *Sacred Drift.* As Hakim Bey, his books include *Immediatism, Millennium, T.A.Z.* and *Orgies of the Hemp Eaters.*


Part Four: Books from the Catalogue of the William S. Burroughs Archive

“I didn’t like Harvard at all, I don’t like Boston, I didn’t like Cambridge. I didn’t like the whole atmosphere. But I learned how to use a library. I think it’s very valuable for a writer to do a lot of reading. You’ll find that most writers at one time or another have done a great deal of reading. I’m not talking about research, I’m talking about reading; the English classics and the French.”
-Burroughs in El Hombre Invisible by Barry Miles

“After all, the work of other writers is one of a writer’s main sources of input, so don’t hesitate to use it; (...) Adoptions may become quite legitimate adoptions.”
-Burroughs at Naropa Institute

“For to follow Coleridge through his reading is to retrace the obliterated vestiges of creation.”
-John Livingston Lowes, The Road To Xanadu


Barnes, Keith. *The Thick Skin*. TS.


Boyars, A. & Pamela Lyon (Ed.) *International Literary Annual 3*. Includes
"Thing Police Keep All Board Room Reports" by Burroughs. Signed by WSB on TP. BG has cancelled a picture of Stuart Gordon and tipped in a photo of himself. Both initialed.


Budge, E. A. Wallis. *The Egyptian Language*.


Comfort, Max. *Drugs*.


Cooke, John. *The Breaking Bough*. TS.


Cox, Martha (Ed.) *A Reading Approach to College Writing*. 1971. With Burroughs contribution.


Fleisher, M. C. *Attendant Must Be Present When Box is Opened.* Xerox pages of MS in a ring binder. Carbon TS. Introduction by Burroughs.


dedicated copy AG to WSB with six line inscription.


Giorno, John. *Airport and other poems*. TS. MS.

Giorno, John. *Subway Sound and other poems*. TS. MS.

Giorno, John. *Word and other poems*. TS.


Hubbard, L. Ron. Bulletins, books, articles. Includes all of SCIENTOLOGY FILE "A"-"K".


Kornbluth, Jesse (Ed.) *Note from the New Underground*. NY: Viking.

Lee, James S. Underworld of the East. 142 pp. Xerox copy with Burroughs’ foreword.


Nic, Peachie le. Spreads. Xerox of TS in binder.

Nuttall, Jeff. "International Monetary Fund Directory." Signed by JN with note.


Nuttall, Jeff. Boy With a Face of Sour Apples. MS typewritten in hardback ring-binder. Has colored calligraphic TP. Signed.
Nuttall, Jeff. *Songs Sacred and Secular*. Signed and dedicated copy.

Orlovitz, Gil (Ed.) *Award Avant Garde Reader*. NY: Award Books.


Page, Bruce. *Drugs: The Synthetic Crisis*.


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Stern, Jacques. *Fluke*. Carbon TS.

Stern, Stewart. *The Fish*. Xerox of TS.


Three color photographs of Burroughs in Switzerland at the time Leary gave him the book have been dated and placed in the book in a small envelope. TP has a description of how WSB received the book.

Unknown. *Use of the Relaxometer*.


Unknown. *In Their Own Behalf*. Appleton Centuary Crofts, 1968.


Part Five: Books From the Ohio State University Archives

“...steal anything in sight. You want a certain light in your scene? Lift it from Monet. You want a 1930’s backdrop? Use Hopper. The same applies to writing. Joseph Conrad did some superb descriptive passages on jungles, water, weather; why not use them verbatim as background in a novel set in the tropics?”

-The Adding Machine


Beltrametti, Franco. *Il Libro Delle X.* 1983. Inscribed by author to WSB and JWG.


Bremser, Ray. "*Egyptian Poem Suite*." Xerox TS.


Crowley, Aleister. The Book of the Law.


Ginsberg, Allen. “Punk Rock You’re My Big Crybaby” Grindstone City, MI: The Alternative Press, Nd. Inscribed by AG to WSB.


Giorno, John. *Suicide Sutra*. Xerox TS. Inscribed to WSB.


Hecht, David. *Scams*.


Hubbard, L. Ron. "Reactive Mind."


Huncke, Herbert. *Guilty of Everything*. Xerox of MS.


Kennedy, B. L. *Jim Morrison Visits Disneyland*. 1982. Inscribed by author to WSB.


Knight, Arthur & Kit (Ed.s.) *The Beat Road*. Unspeakable Visions.


Marin, G. Varela with Laura Grunfield (Ed.s.) *Stories By Five Teenage Mothers.* Tijeras, NM: Y Que! Publications, 1983.


Mishlove, Jeffrey. *The Roots of Consciousness: Psychic Liberation Through*
Mitcham, Howard. *Hot Flashbacks and Cool Cookies: Reminiscences of Greenwich Village in the 40's and 50's*. TS.


Nettelbeck, F. A. *Large Talk*. Belvidere, IL: Road/House Press, 1983. Inscribed by author to WSB and JWG.

Nettelbeck, F. A. *Bar Napkin Poems*. Signed by author.


Norse, Harold. *Beat Hotel*. Corrected TS.


Parker, Frankie Edith Dietz (Kerouac). *Absolute Purity of Nobody (Extensive Reminiscences of Joan Vollmer Burroughs)*.


Saunders, Jack. *See See Writer*.

Saunders, Jack. *Open Letter*. 

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Saunders, Jack. Outfit Art.


Selby, Jr., Hubert. Requiem For a Dream. Xerox MS.


Southern, Terry. *Beyond the Grassy Knoll*. Xerox MS.

Southern, Terry and Ciprian Lo Guidice. *Heaven Can’t Wait*. Xerox TS. 2 copies. WSB is a character in play.


inscription to JWG from his father.


TOPY. *An Introduction to the Temple Ov Psychic Youth*.


Washburn, Claude Pelieu. "Gone With Lola Poza." 2 copies. Xerox TS.

Washburn, Claude Pelieu. "The Stars of Silver City" Section of *Any Number Can Play*. Xerox TS.

Washburn, Claude Pelieu. *Room Full of Mirrors*. Xerox TS.


Welch, Denton. *Freuden Der Jungend (In Youth Is Pleasure)* German


Wilson, Robert Anton. *Starseed Sequels*. MS.


X. Song Books - X.

X. Beware 666 X Song Book.


Part Six: Lawrence, Kansas Library (a selection)

“As was typical of his way of proceeding, he used names unchanged from his reading (...) he incorporated into Lord Jim parts of scenes and incidents (...) reading, actual figures, and his own background blended into each other in a seamless flow. Sources, his own life, and real people are present even as they are transcended.”
-Frederick Karl, Joseph Conrad: The Three Lives

“The fact that something is quoted from someone else or somewhere (else) gives it a magical gloss, the portentous found-object.”
-Last Words


Bowles, Paul. *Their Heads are Green and Their Hands are Blue*. Paperback.


Breathem, Quantrill Carl. Hardback. Inscribed to WSB by J.L. Howell.


Buckley, Christopher. *Steaming to Bamboola*. Paperback.


Capstick, Peter Hathaway. *Death In The Dark Continent*. Paperback. 2 copies. One annotated.


Carroll, Peter J. *Psybermagick: Advance Ideas In Chaos Magick*. Paperback.


Cavafy, C.P. *Complete Poems*. Paperback.


Condo, George. Title unknown. Paperback. Inscribed by author.

Condo, George. Title unknown.


Conrad, Joseph. *Typhoon and Other Tales*. Paperback. Annotated. Also contains grocery list in WSB’s hand, photographs of WSB standing in front of Barclays Bank, two cards with writing in WSB’s hand and a handmade postcard from Jeff.


Cormac, A.J.R. *Famous Pistols and Handguns*. Printing unknown. Publisher unknown. Hardback. Inscribed to WSB in memory of that day at Fred’s.


Cox, Chris. *The Thomas Collection, A Santa Fe Collection*. Pamphlet. Addressed to WSB.


Crumb, R. (Ill.). *Texas Crude, Or How To Talk Texan*. Paperback. Contains author’s card.


Darnell, Nancy. Title unknown. MS in black folder.

Datlow, Ellen (Ed.) *Alien Sex: 19 Tales by the Masters of Science Fiction and Dark Fantasy*. ROC, 1996. Paperback.

Daumal, Rene. *A Night of Serious Drinking*. Paperback.


De Quincy, Thomas. Title unknown. Paperback.


Delacorta. Nana. Contains letter on Summit Books stationary to Mr. Peter Matson and a note to WSB.


Department Of The Army. Improvised Munitions. Paperback.


Eadie, Betty J. *Embraced By the Light*. Hardback.


Fellman, Michael. *Inside War: The Guerilla Conflict In Missouri During the American Civil War*. Gridley handwritten inside cover, minor outlinings and paragraph markings in hand other than WSB’s.


Forster, E.M. *A Room With a View*. Paperback.


Forster, E.M. *A Passage To India*. Paperback.


Garcia-Marquez, Gabriel. *One Hundred Years of Solitude*. Paperback.

Garcia-Roble, Jorge. *La Bala Perdida. William S. Burroughs En Mexico*


Green, Patricia Dale. *Cult of the Cat*. Hardback. Inscribed to WSB.

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Gysin, Brion. *Back In No Time*.

Gysin, Brion. *Catalogue*.


Harder, Hugh. *Tangier and All That*. Hardback.


*Holy Bible.*

Homer. *Iliad & Odyssey*. 2 volume w/ slipcase.

Houston, S. D. *Maya Glyphs*. Paperback.


James, John G. *Amityville Horror II*. Paperback.

James, Captain Thomas. *The Dangerous Voyage of Captain Thomas James In His Intended Discovery of the North-West Pass*. Hardback.


Kerouac, Jack. *Mexico City Blues*. Audiobook. Inscribed and signed to WSB by Allen Ginsberg, who reads the text.


Kittredge, Mary. *Kill or Cure*. Hardback.


Lane, I. William and Linda Comac. *Sharks Don’t Get Cancer*. Garden City Park, NY: Avery Pub., 1992. Xx, 192 pp. ill. Includes bibliographical references (pp. 157-170) and index. Paperback. Book can also be seen in the photograph of Burroughs sitting in his home with Kurt Cobain. On the table is a copy of Burroughs’ *The Cat Inside*, Jean Genet’s *Our Lady of the Flowers*, and *Sharks Don’t Get Cancer* by Lane & Comac. James Grauerholz was the photographer and the picture was published in the Poppy Brite biography of Courtney Love.


Read, Herbert. *A Concise History of Painting*. Paperback. Inscribed to WSB from Dean.


Rey Rosa, Roderigo. Translated by Paul Bowles. *The Pelcari Project*. 

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Rilke, Rainer Maria. *Poems From The Book of Hours*. Paperback.


Rohmer, Sax. *The Insidious Dr. Fu Manchu*. Hardback.


Salle, David. Title unknown. Hardback catalog.


Shoemaker, Michael. *Dharma Lion*. NY: St. Martin’s Press, 1992. Xv, 769 pp. ill. Includes bibliographical references (pp. 741-747) and index. Hardback. Dedication from Allen Ginsberg on front page and inside cover page, as well as a drawing by AG.


Southern, Terry. *Flash and Filligree*. Hardback. Inscribed to WSB by author.
Southern, Terry. *Flash and Filligree*. Inscribed to WSB by author.


St. Louis Walk Of Fame (Ed.s) *The St. Louis Walk of Fame*. St. Louis, MO. With loose photo of Paul Bowles.


Swales, P. *Burroughs in the Wilderness*. Manuscript with photocopied letter.


Taylor, David. *You and Your Cat*. Paperback. Inscribed to WSB by Dillon, contains letter from Dillon Smith.


Van Dyke. *Gateway Series*.


270
Webster’s. *Webster’s New Collegiate Dictionary*. Hardback. Contains letter to Brandon Regler from WSB.


Welch, Denton. *A Voice Through a Cloud*. Four copies. Two hardback, two paperback.


Welch, Denton. *Brave and Cruel*.


Wescott, Glenway. *A Visit To Priapus*. Chapbook.


Williams, Tennessee. The Two Character Play. Paperback.


Wilson, David M. The Vikings and Their Origins. Hardback.


Works Cited

The following bibliography consists of works consulted and/or cited throughout the writing of this book. Most of the books listed in section one were consulted but will not be cited here due to the lengthy bibliographic information assigned to them in that section.


____ Time w/Brion Gysin. Urgency Press Rip Off, Nd.


____ White Subway. London: Aloes, Nd.


Select Additions for a Third Edition of *The Road to Interzone* (2010-2012)

Michael Stevens

You might think that three years after the publication of a book that took ten years to research, write and publish, I would have had about enough of my subject. But, anyone who is familiar with the work of William S. Burroughs knows the fascination and dedication his writings command and inspire in his faithful readers. Therefore, it will come as no surprise that I have been working steadily and diligently at new additions for a future third edition of *The Road to Interzone*.

With more publications and releases of previously unpublished lectures, letters and books being made available I have been lucky enough to compile about twenty more pages of entries. Many are the trusty Denton Welch, Conrad, Fitzgerald and Korzybski references we have come to love and expect. However, some entries are new to me and demand immediate attention.

For those readers unfamiliar with *The Road to Interzone*, the text is a bibliography of the reading of William S. Burroughs. It is laid out like this: Author. Title. Bibliographic information for the edition which I consulted (not necessarily the edition which Burroughs read). Biographical information (if needed). The quote from Burroughs referencing the text, and finally the source from which the WSB quote was culled. Three new blurbs have also been discovered, and those are listed here as well.

So in honor of the 30th anniversary of *The Final Academy*, I present a short selection of some of the more obscure and interesting additions I've collected for the future third edition of *The Road to Interzone*. 


Bradley, Marion Zimmer. *The World Wreckers*. NY: Ace, 1971. "She's written a lot of these Darkover books. This is one of the better ones about people who set out to wreck a world by lousing up the ecology and so forth, and you wonder as you read it whether world wreckers aren't at work here. It's just a team of people that move in and all they're doing is, well wrecking things, lousing everything up. Setting one faction against another and so on." CR4.


Colette. *Cheri* and *Fin De Cheri. Short Novels of Colette*. NY: The Dial Press, 1951. Pseudonym for French writer Sidione Gabrielle Claudine Colette (1873-1954). Though included in the first two editions of RTI, I've chosen to represent her here as well, simply because Burroughs' description of her work, along with that of Foster's film novelization of Ridley Scott's *Alien*, is the funniest of all I've seen. "Very special sort of female writing and very very good." CR4.

Daraul, Arkan. *A History of Secret Societies*. NY: Citadel, 1994. When discussing Hassan I Sabbah, Burroughs states, "There are a couple of books, *The Valley of the Assassins*, and there was another one on secret societies, which I forget the name, which listed the assassins as one of the secret societies." See also Freya Stark's *The Valleys of the Assassins*. The first two chapters of *A History of Secret Societies* are devoted to Hassan I Sabbah and the assassins. CR3.


Dozois, Gardner & George Alec Effinger. *Nightmare Blue*. NY: Berkley Medallion, 1975. Having seen two references to this book as being a science-fiction favorite of Burroughs I was perplexed to never find it listed in any of Burroughs' published works. I was so certain that it was on the list that I included it in *The Road to Interzone* with an acknowledgement of doubt. I am happy to say it was in the final Naropa lecture on creative reading and there is one reference. WSB states, "...has about three good pages in it." Good enough. It's official. CR4.


Foster, Alan Dean. _Alien_. NY: Warner Books, 1979. In a discussion of how movies need to be summed up in one sentence, WSB says, "This is the film with the mechanical shark. This is the film with the giant octopus. This is the film where the alien eats its way out of the guy's stomach and jumps off the table. How many of you have seen this _Alien_ thing? I'd like to see it. I read the book and I said right away. I said that's the thing man. Yeah, that's worth doing. They're gonna really do it with the special effects and that's what everyone says the film's about. It's about the alien that eats its way out of the guy's stomach. Well you have to simplify like that when you're making a novel into a film. Of course that one was just written to be a film." CR2.


Heard, Gerald. _A Taste for Honey_. NY: Lancer, 1967. Henry Fitzgerald Heard, commonly known as Gerald Heard (1889-1971) was an English author and philosopher. He was the author of many books, but is mostly known for his 1941 Mycroft Holmes novel, _A Taste for Honey_ and his non-fiction book on consciousness, _The Ascent of Humanity_ (1929). In a letter from 1961, Burroughs tells Brion Gysin that he, along with Gerald Heard, will not stand still for Leary's mushrooms. "We both refuse to take any more mushrooms under any circumstances. Heard is certainly the most intelligent and well intentioned person connected with this deal. He gave a great talk at the symposium about LSD and paranoid sensations." Burroughs was obviously taken with Heard and he makes reference to him again in another letter to Gysin from 1964, in which he states that he's been reading his mystery novel _A Taste for Honey_, which features Sherlock Holmes' brother, Mycroft Holmes. "And Gerald Heard's _A Taste for Honey_. It seems this twisted beekeeper named 'Heregrove (Heard Grove) conceives the fiendishly simple idea of breeding a particularly venomous strain of Italian bee to attack and destroy the swarms of rival beekeepers. Then drunk with power he begins using his {Italian} bees to eliminate human animals of the village who have incurred his disfavor over the years the way country folk will. This he did by spraying on them under various pretexts a distillate of horse sweat which maddened his bees to a homicidal frenzy. The danger this sort of thing posed to the English country people can well be imagined and their swollen black corpses like overripe mulberries littered the funds. But Mr. Heregrove had reached without Mr. Mycroft a retired inspector from the Nova Police who also dedicated himself to beekeeping and in fact resembled Mr. Heregrove like a brother he knew all about the Italian bees from his years on the force as he summoned his first person singular (his 'Number One Boy') to a conference in his greenhouse. 'You understand the man won't stop. Couldn't even if he wanted to with those bees multiplying in direct geometric ratio to their lethal sperm' Burroughs continues, including Mycroft in a routine based on the book. ROTW, pp.86, 151-2.

Hergesheimer, Joseph. _Cytherea_. NY: Alfred A. Knopf, 1922. Burroughs lists Cytherea as a period piece and continues, "_Cytherea_ was a great shocker of the 20s. This middle-age man has an affair with this woman and she has heart trouble and dies while he's laying her." CR4.

Jay, Charlotte. _Beat Not the Bones_. NY: Avon, 1952. "It would make a good film. It's about a gold prospector that finds some gold that these natives had and he comes back and wants permission to exploit this. So he goes to this guy, who's very much a CIA type, who immediately begins figuring out how he can get the gold, and he sends two anthropologists out, and these anthropologists (...) well, they go out there and poison all the natives with bully beef that they've injected poison into. Well that's nothing new, I mean white men are always doing things like that. Coming in with their big smiles and poison bully beef. But, that's a pretty old story but the perpetrators are completely atypical. There's a snippy closet queen who believes in native magic and prides himself on having no racial prejudice and his superior, who's a well known cultural anthropologist. You see they're sort of pillars of the liberal establishment and they're always ready to write letters about an endangered species or mistreatment of native populations, and they're just as corrupt as the prospector who talks about the natives as bloody apes. So it's another one of these stories sort of like the _Outcast of the Islands_ of white corruption. And also I got a phrase from that that I later used: 'Arty type. No principles.' (...) The District Supervisor or whatever they call them said: 'Bad show. Bad for the territory.
Bad for the administration. Bad for the natives. (…) Arty type, no principles. But Warwick, he was a good fellow, can't understand it. It's not a very good book, but I think would make a very good film. It's called Beat Not the Bones."

"Writers get their material from all sorts of places you see until I reread this book, Beat Not The Bones, I did not know where I’d gotten that phrase from, 'Arty Type, no principles.' And I think that's quite legitimate. That is writing is things you hear, overhear, a phrase you read somewhere and it's often very hard to know where they come from. But it's part of your total input." CR4.


Lorayne, Harry. The Memory Book. NY: Ballantine Books, 1983. "And this Memory Book is interesting. If you pick it up, it shows you some of the actual mechanisms of memory, how memory works on associational lines. And I've used it, it works. You can improve your memory. You can remember names and things like that after using the methods described in this book." CR4.


Rorvik, David. Brave New Baby: Promise and Peril of the Biological Revolution. Garden City, NY: Doubleday, 1971. "He's got a lot of information. The frontiers of science and extrapolating from there and the fact that very soon they will have artificial parts. See now with the transplants they have the problem of rejection, but if the parts were artificial then they wouldn't have that problem. You could just replace yourself piece by piece like an old car. Apparently live forever. So all these things are on the way and he's a very good scientific reporter and those books I think are well worth reading." CR4.


Shaffer, Robin Hardy-Anthony. The Wicker Man. NY: Pocket, 1979. "...isn't very good. But anyway, the protagonist is a religious policeman. A religious police sergeant, that's the worst kind, a religious cop. And this phrase from to book crossed my mind, 'I'm a police officer. When I ask questions, I expect answers.' And just then a police car cut in from (unintelligible) right on cue. Now things like that happen all the time if you just pay attention." CR2.

Stark, Freya. The Valleys of the Assassins. London: John Murray, 1972. Dame Freya Madeline Stark was a British author and explorer. When discussing Hassan I Sabbah, Burroughs states, : "There are a couple of books, The Valley of the Assassins, and there was another one on secret societies, which I forget the name, which listed the assassins as one of the secret societies." See also Arkan Daraul's A History of Secret Societies. CR3.
